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The upraising of the Firmament. The Spirit of God upon the Deep.

Engraved by J. H. Stothard from the original in the Vatican Museum.

ACCOUNT
OF
CÆDMON'S METRICAL PARAPHRASE,
OF
SCRIPTURE HISTORY,

AN ILLUMINATED MANUSCRIPT OF THE TENTH CENTURY,

PRESERVED IN THE BODLEIAN LIBRARY AT OXFORD:

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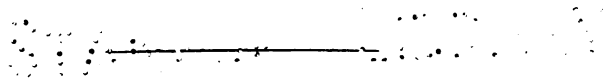
BY HENRY ELLIS, Esq. F.R.S., SECRETARY.

IN A LETTER TO THE RIGHT HONOURABLE THE EARL OF ABERDEEN, K. T., PRESIDENT:

ACCOMPANIED BY

ENGRAVINGS IN FAC-SIMILE

FROM THE TEXT AND ILLUMINATIONS OF THE MANUSCRIPT.



LONDON:

PRINTED BY J. B. NICHOLS AND SON, 25, PARLIAMENT-STREET.

1833.



every subsequent page, to the very end of the Volume, blank spaces intended to receive Illuminations occur, showing that, in its decorations as well as in its text, the Manuscript was left unfinished; possibly owing to the death of the original scribe.

An exact fac-simile of the First Page of the Manuscript, forms the second of the Plates here given. The two last Plates, represent every variety of the ornamented letters of the Manuscript arranged in alphabetical order.

On the third of the Cædmon Plates, placed within a roundel in the lower portion, is a side-portrait in half-length of a person, with the name of ÆLFWINE attached. The Manuscript itself affords no clue whatever to explain this Drawing: and Ælfwine was a name so common in the Saxon times, that, unless upon substantial ground, one could hardly venture to surmise who this person might be. It seems fair, however, to presume that he must have been either the Illuminator or the Patron of the undertaking: and it is not unworthy of remark, that our learned Director, in the very elaborate Dissertation with which he has recently presented the Society, upon the ancient Benedictional of the Church of Winchester, has pointed to a literary Abbat of this name, for whom the Cottonian Manuscript, Titus, D. xxvii. was written and illuminated by one Ælsinus, a monk of Hyde Abbey near Winchester. This Manuscript, which is devotional, contains numerous Saxon passages written in a smaller but quite similar hand to Cædmon's Paraphrase. Ælfwine became Abbat of Newminster, or Hyde Abbey, near Winchester, in 1035. Whether the Ælfwine of the Cædmon Paraphrase was the same person I do not mean to aver; but the fact I have mentioned seems proper to be placed upon record: for, common as the name was among the Anglo-Saxons, there could be few persons who bore it, in the tenth or eleventh century, of sufficient eminence either to produce or patronize so splendid and expensive a Manuscript as the Cædmon must have been in its time.

Junius, who printed the text of Cædmon in 1655, received this Manuscript as a present from Archbishop Usher.

THE earliest mention of the name of Cædmon occurs in Bede's Ecclesiastical History, where a whole chapter is devoted to the account of the Poet. He is stated to have been a man of humble birth, of little or no learning, a

monk of the Abbey of Streanshal, now Whitby, in Yorkshire, but possessed of so great a portion of that divine fervour with which the true poet is inspired, that neither toil nor effort were necessary to him in the composition of his lays.

This was the original Cædmon. Bede preserves a single fragment of his poetry, or rather a translation of it, in his Latin History, in the form of a hymn. King Alfred, in his Anglo-Saxon version of Bede's History, is believed by some to have preserved the original: whilst others, and they have probability upon their side, considered Alfred's copy of the Hymn as a re-translation from Bede's Latin.*

Under these latter circumstances it cannot but be a matter of great difficulty to determine whether the substance of the Hymn translated by Alfred may not yet be found in the Metrical Paraphrase the printing of which has been undertaken by our Society: and which, from the inability to discover the Fragment in it, more than from any other cause, has been considered by some of the best of our philological Antiquaries as the work of a second Poet of the name, produced upon the same subject as that which engaged the attention of the first Cædmon, but at a later day.

Junius, from the identity of the subjects, ascribed the Metrical Paraphrase of his Manuscript, without hesitation, to the Cædmon mentioned by Bede: whilst Hickes designates the author of this Paraphrase as the *Pseudo-Cædmon*.

The Fragment in Bede is so short, that it gives no scope for accurate or even fair comparison with the Junian Cædmon; and though the same poetical ornaments and form of construction are common to both, as far as the comparison can be carried, yet we must still remain without decision as to their being the production of the same author: so high a degree of uniformity, Mr. Conybeare justly observes, exists, in these respects, throughout the great mass of Saxon poetry.

The contents of the Manuscript which has given rise to these Remarks have been so ably analysed by Mr. Conybeare, that I shall make no apology

* See Lingard's *Antiquities of the Saxon Church*. This fragment was first printed by Hickes, in his *Anglo-Saxon Grammar*, 4to. 1689, p. 187, and again in the *Thesaurus*, tom. ii. p. 287.

for joining his account of them to this Communication. It affords a more accurate notion of the Junian Cædmon than can be found in the work of any other writer. He says,

“The first portion, after an exordium of thanksgiving to the great Creator, relates the fall of a portion of the Angelic Host, and the design of the Deity to replenish the void thus occasioned in his creation by a better and holier race; the consequent production of this earthly system by the successive operations of six days, is then closely, yet not without the addition of poetical ornament, paraphrased from the first chapter of Genesis. But a chasm in the Manuscript has interrupted the narrative at the close of the third day's work. It re-commences with the formation of Eve, and a description of Paradise, being again mutilated in the prohibitory charge which was made the test of obedience to its inhabitants. This occupies the first five pages of the Junian edition, and may be considered as introductory.

“The paraphrast then enters upon what seems originally to have formed a distinct narrative, having for its subject the Fall of Man, ushered in by a repetition (but more in detail) of the circumstances already introduced in the exordium, of the pride, rebellion, and punishment of Satan and his powers; and with a resemblance to Milton so remarkable, that much of this portion might be almost literally translated by a cento of lines from that great poet. He introduces us to the debates of the fallen angels, and ascribes to their prince a speech of much spirit and character, although injured by the repetitions common to the poetry of a rude period. In this, Satan, after indignant murmurs at his fate, exhorts his companions, by the memory of past benefits, to aid in soothing his pains, by procuring that vengeance against the new favourites of Heaven, which the fiery fetters bound indissolubly upon his own limbs (but, as it should seem, upon his alone) deprived him of the possibility of attempting in person. One of the associated fiends (as may be gathered from the context, for the Manuscript is here again mutilated) accepts the task, and, under the disguise of the serpent, becomes the tempter of our first parents, with whom he enters upon a long dialogue, representing himself as an emissary from the Deity, commissioned to charge them to partake of the tree of death. Adam refuses to credit his pretensions; but Eve yields to his threats of the vengeance of Heaven, provoked by the incredulity

with which its messenger had been received ; and to the compliments which he adroitly insinuates to her own superior prudence—a quality, however, in which the poet more than hints his opinion of her deficiency : the fiend casts over her a magical delusion, by which he induces her to believe at the moment when she has eaten the forbidden fruit, that all her faculties are expanded, that a celestial light shines around her, and that her sphere of vision is so enlarged as to penetrate throughout the Universe, even to the throne where the Deity sitteth, in the south-eastern region of the heavens, encircled by his angels. Her representations and persuasions succeed in shaking the resolution of her husband ; and the tempter prepares to return to his prince, exulting in the triumphant revenge which he is about to carry back as an alleviation to the torments of hell. The misery and remorse of Adam, and the judgment of the Deity, are then briefly described. This portion of the Paraphrase (which here, indeed, rather claims the title of an original Poem) extends from the fifth to the twenty-fourth page of the printed edition. From the awkwardness of its connection with the narrative of the Creation, the repetition of the story of the fallen Angels, and the change of metre observable near its commencement, as well as from the contrast which it exhibits to the meagre style of much of the following paraphrase, it seems to have formed originally a distinct composition, which perhaps the paraphrast of a later age has worked up into his fabric. Its form and character is remarkably dramatic : and if we had any reasons for supposing that representations of scriptural histories, analogous to the mysteries of a later period, were then known, we might almost believe it to have been written with that view.

“ The subsequent histories of Cain and Abel, and of the Patriarchs, both before and after the Flood, to the close of the life of Abraham, are regularly narrated in almost literal and undecorated versions of the scriptural accounts ; the only attempts to introduce ornaments of a more poetical character occurring in the narrative of the Deluge, and of the battle of the Kings against Sodom. This portion terminates in the sixty-third page of Junius’s printed edition.

“ By an abrupt transition, the paraphrast passes at once from Abraham to Moses, and records the miracles wrought upon the land of Egypt, and the

overthrow of Pharoah's host in the Red Sea. In this part, which extends to page 72, the style again becomes more spirited.

"Hence, by another hasty advance, in which the fortunes of the Israelites from the age of Moses to that of Daniel, are slightly alluded to in a few lines, apparently added for the purpose of affording a connecting link between two compositions originally detached, we are conducted to a paraphrase of the contents of the first five chapters of the latter prophet, including also the apocryphal Song of the Three Children, extending to page 92 of Junius's Edition, and ending abruptly in the middle of the Speech of Daniel to Belshazzar. Here the older hand-writing of the MS. ceases, the following portion being of a different and more modern, though still ancient character.

"This appended part consists of an entirely distinct poem, the principal subject of which is the triumphant entrance into Hades by Christ, familiarly known in the middle ages under the title of the Harrowing of Hell. But this is introduced by several long harangues of Satan and his angels, reproaching themselves and each other with their crime and its consequent punishment, so little connected with the sequel or with each other, and so inartificially thrown together, as rather to resemble an accumulation of detached fragments than any regular design. After these speeches, the poet digresses to the moral inference that man may acquire, by his conduct, either joy with the angels above, or torment in the society of these fiends—expatiating on either alternative. He then proceeds to state that the knowledge that Christ should descend to Hell to redeem his people was an especial cause of grief to Lucifer. The dread of the fiends, and the joy of the captive spirits of men, at the accomplishment of that great event, are next described. While the victorious Redeemer prepares to lead forth his ransomed Saints, Eve addresses him, bewailing the consequences of her transgression, and supplicating his aid to deliver herself and her offspring, since for that purpose he had, from her daughter Mary, assumed the nature of Man. Christ having accomplished this deliverance, in turn recapitulates what he had endured and done for that purpose. His several appearances to his Disciples after his Resurrection, the institution of Baptism, and his Ascension, briefly follow; and the consideration of his present station at the right hand of the Eternal Father, is made to introduce that of his future and final judgment. By an abrupt

and singular transition, the poet, having described the hymns of the glorified spirits in heaven to their Lord, turns back to his temptation, with the observation, 'This is the same Lord who died and endured temptation for us.' With this, and the return of the baffled tempter to his prison-house, the Manuscript concludes."

Such is Mr. Conybeare's Analysis. I have only to add, that the observations here offered to accompany the Illuminations of the Manuscript, are preliminary to them only; they are in no way intended to interfere with the Preface which Mr. Thorpe has prepared to accompany the Volume, printed under the auspices of the Society.

The Pages of the Manuscript upon which the Illuminations occur, are marked by dark Numerals at the right hand corner of each Plate.

I have the honour to be, my Lord,
Your Lordship's faithful servant,
HENRY ELLIS.

Right Hon. the EARL OF ABERDEEN,
&c. &c. &c.

DESCRIPTIVE CATALOGUE OF THE PLATES.

- I. Frontispiece to the MS. of Cædmon's Paraphrase.
- II. Fac-simile of the first page of Cædmon.
- III. The Deity sitting on his throne, expressing his displeasure with the Rebel-Angels.
In the margin stand the words, *hælenber heh-jelb, the throne of Christ.*
Below is the Portrait of Ælfwine.
- IV. A Drawing divided into four compartments.
 1. The Rebel-Archangel crowned, with looks directed toward his adherents (four angels), his right hand pointing to an edifice, intended apparently for the heavenly abode, behind which stand five angels. Four angels offer crowns to the Archangel.

On the top of the page, the lower part of the following words may be traced,

hure engyl onzon opepmob peran,

How the angel began to be presumptuous.

The upper part of the inscription has been cut off by the binder of the Volume.

2. The Deity attended by angels, each bearing a peacock's feather. He is in the act of grasping those borne by the two angels nearest to him.

3. The Deity holding three javelins, with which he is striking downward. The inscription :

hu re hælend gerceop helle heom to pite,

How God formed hell for a punishment to them.

4. The Infernal Regions. The chief figure here is a huge monster, or Leviathan, with jaws extended, in which Satan is lying on his back, bound round the neck and limbs, while his associates are seen plunging into the burning gulf.

V. The Uprearing of the Firmament. The Spirit of God upon the Deep.

Inscription :

gerýndrode pæt 7 eorðan,

He parted the water and the earth.

VI. The Saviour. The Separation of Day from Night. Opposite the lower compartment is this inscription :

hu he toðælde dæg wið nihte,

How he divided day from night.

VII. The Angels proceeding to Paradise. The formation of Eve. Inscriptions :

1. hep goðer englar artizan of heouenan into paradiſum,

Here God's angels proceed from heaven into Paradise.

In this, as well as in some of the other drawings, the door-hinges are remarkable, as precisely resembling those still to be seen upon the doors of some of our ancient churches.

2. hep drihten gercop adameſ wiſ euan,

Here the Lord created Adam's wife Eve.

3. hep drihten gepearnp ſclep on adam 7 genam him an rið of þā riðan 7 gercop hiſ wiſ of þam riðbe

Here the Lord cast sleep upon Adam, and took a rib from his side and created his wife from that rib.

- VIII. The Deity addressing Adam and Eve, in the words beginning,
tēmað nu ȝ pexað. &c. See Poem, p. 13, l. 1.
- IX. God beholding the excellence of his Productions.
- X. Adam and Eve in Paradise.
heo pæron leof ȝode. &c. p. 16, l. 17.
- XI. The Fall of the Angels. Satan in hell. (Hell is again represented
as a huge monster.)
ȝ heo alle forpceop ðrihten to ðeoplum. p. 20, l. 14.
- XII. The Deity supported by Seraphim. Satan's Torment.
- XIII. In the upper part of this Drawing, Adam and Eve are represented
standing by the Tree. In the lower part Satan appears fettered and
manacled, while the messenger-fiend is seen passing through an open-
ing, on his way to tempt Adam and Eve.
hpeapf him þurh þa hell-ðona. p. 29, l. 8.
- XIV. The Temptation of Eve.
- XV. The Tempter offering the Fruit to Adam.
- XVI. Two compartments: 1. Adam receiving the Fruit from Eve.
2. The grief of Adam and Eve, after eating of the Fruit.
The Fiend departs from them with an air of mockery.
hloh þa ȝ pleȝode. boba bitpe gehugob. p. 45, l. 10-11.
The figure of a lion, below, which seems added merely to fill the space,
is evidently the work of a later and freer hand.
- XVII. 1. Adam and Eve conscious of their nakedness.
2. They cover themselves with fig-leaves.
- XVIII. The Fiend returning to his Master, after having tempted Eve.
hpeapf him eft niðer. boba bitperca. rceolde he þa bpadan lizar recan.
helle zehlrðo. þær hir heappa læȝ. p. 47, l. 17-22.
- XIX. 1. Adam and Eve seeking shelter in the woods.
uton ȝan on þȳrne pealb. innan on þirrer holter hleo. p. 52, l. 6-7.
2. Adam and Eve sitting apart from each other.
ræton on rundnan. p. 52, l. 11.
- XX. 1. The Almighty cursing the Serpent.
2. God calls to Adam in the Garden.
hȳðdon hie on heolrpe. pa hie halȝ forð. ðrihtner zehȳrðon. p. 53,
l. 12-14.

XXI. The Almighty addressing Adam and Eve. (The figure of the Deity is given double, one being turned towards Adam, the other towards Eve.)

ða to euan zob. ȝppunga ȝppæc. penð þe ȝnom ȝynne. &c. p. 57, l. 26-28.

abeað eac adame. ece ȝpulten. lȝeȝ leoht ȝpuma.

lað æpenðe. þu ȝcealt oðeȝne. eðel ȝecean . &c. p. 57, l. 8-13.

XXII. The exile of Adam and Eve denounced, and their departure.

XXIII. The Angel closing the Gate of Paradise.

him on laȝte beleac. liðȝa ȝ ȝynna. hihtȝulne ham.

halȝ engel. be ȝnean hæȝe. ȝȝene ȝpeorðe. p. 58, l. 12-17.

XXIV. The Birth of Abel.

XXV. The Story of Cain and Abel.

1. Cain aiding his father in the labours of agriculture.

oðeȝ hiȝ to eorðan. elneȝ tilobe. ȝe ȝæȝ æp-boren. p. 59, l. 31-33.

2. Abel tending cattle.

oðeȝ æhte heolb. p. 59, l. 34.

3. Abel's offering.

4. The murder of Abel.

5. Abel's blood crying to the Almighty.

ȝ hiȝ bloð to me. cleopað ȝ cȝeð. p. 62, l. 11-12.

XXVI. Further Representation of Cain's History :

1. The Almighty addressing Cain.

2. Cain travelling to his new abode.

him þa cain ȝepat — ȝ him þa ȝic ȝecear. eart-landum. p. 64, l. 13-18.

3. Cain with his wife, and son Enoch.

XXVII. Compartments containing figures of the Posterity of Adam.

XXVIII. Two compartments. 1. Jubal playing on his lyre.

2, 3. Tubal Cain as a smith, and in the act of ploughing.

4. Adam and Eve ; the latter holding Seth in her arms.

XXIX. Seth with his wife and son. (Inscription, ȝeȝ ȝæȝ ȝæli, *Seth was prosperous.*)

XXX. Enos, the son of Seth, and his family.

XXXI. A figure, perhaps Mahalaleel ? standing by an altar.

XXXII. The burial of Mahalaleel.

malalahel. þ ȝntȝa hæȝe. ȝȝ ȝ hunb niȝontȝ. þa he ȝonð ȝepat. p. 71, l. 25-30.

- XXXIII. An Angel conversing with a Prophet, supposed to be Enoch, perhaps in allusion to the verse,
him pær þeoben holb. p. 73, l. 10.
(The Prophet treads an animal like a dragon under foot ; but to this there is no allusion in the poem.)
- XXXIV. The Translation of Enoch. The lower part represents the Patriarch leaving earth ; the upper his entrance into heaven, attended by angels.
- XXXV. Mathuselah attended by his sons. On his right hand his wife in bed, attended by two females, one of whom holds an infant in swaddling clothes : presumed to represent the Birth of Noah.
- XXXVI. Scenes in the lives of Lamech and Noah.
- XXXVII. The Almighty commanding the Ark to be built. Beneath is seen the commencement of the work.
- XXXVIII. The Ark completed and inhabited. The Almighty standing at the door, ready to close it when one of Noah's sons and his wife shall have entered.
- XXXIX. The Ark afloat. In the lower part, the Deity is represented closing the entrance.
him on hoh beleac. heoƿon-ƿiceƿ peapb. mepe-huƿeƿ muð. p. 82, l. 16-18.
- XL. Noah and his family quitting the Ark ; the Deity holding the door open.
- XLI. Noah's Sacrifice.
ƿa noe ongan. neƿgenbe lac. p. 90, l. 18-19.
- XLII. God's Covenant with Noah.
ic eoƿ tƿeoƿa þæƿ. mine ƿelle. p. 92, l. 28-28.
- XLIII. Noah cultivating the Earth.
þa — noe ongan æteƿ tihan. p. 94, l. 1-6.
- XLIV. Noah's death and Burial.
- XLV. The Building of Babel planned.
- XLVI. God's visit to Babel. The dispersion.
ƿa com halȝ ȝob. ƿeƿa cneoƿuȝa. ƿeoƿc ƿceapȝan. p. 101, l. 7-10.
- XLVII. 1. The blessing of Abraham.
2. Abraham and his family going to Canaan.

3. God appearing to Abraham.

þa hine cýning engla. abraha-me. ierþe relfa. p. 107, l. 5-7.

XLVIII. 1. Abraham standing (holding an axe) between two buildings, probably preparing to build his altar.

2. The Deity appearing to Abraham.

XLIX. Abraham approaching Egypt.

gereah egypta horn rele hpte. p. 109, l. 12-11.

L. An unfinished Illumination.

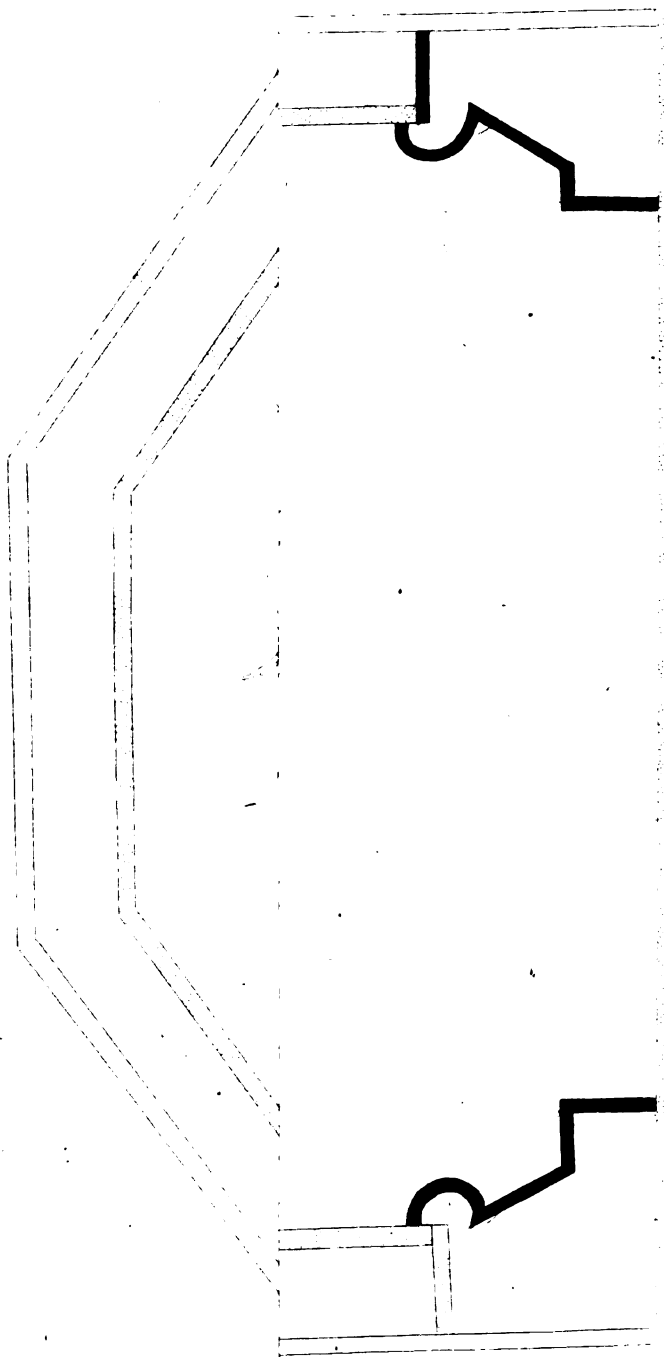
LI. Ornamental Decoration on p. 225 of the Manuscript.

LII, LIII. Capital Letters, alphabetically arranged, referring to the pages of the Manuscript.



Genetio in anglico

PLATE I



Frontispiece of the Manuscript of Cadmon's Paraphrase.

Engraving by the artist, in the original manuscript.

Genesis in lingua Saxonica

x6

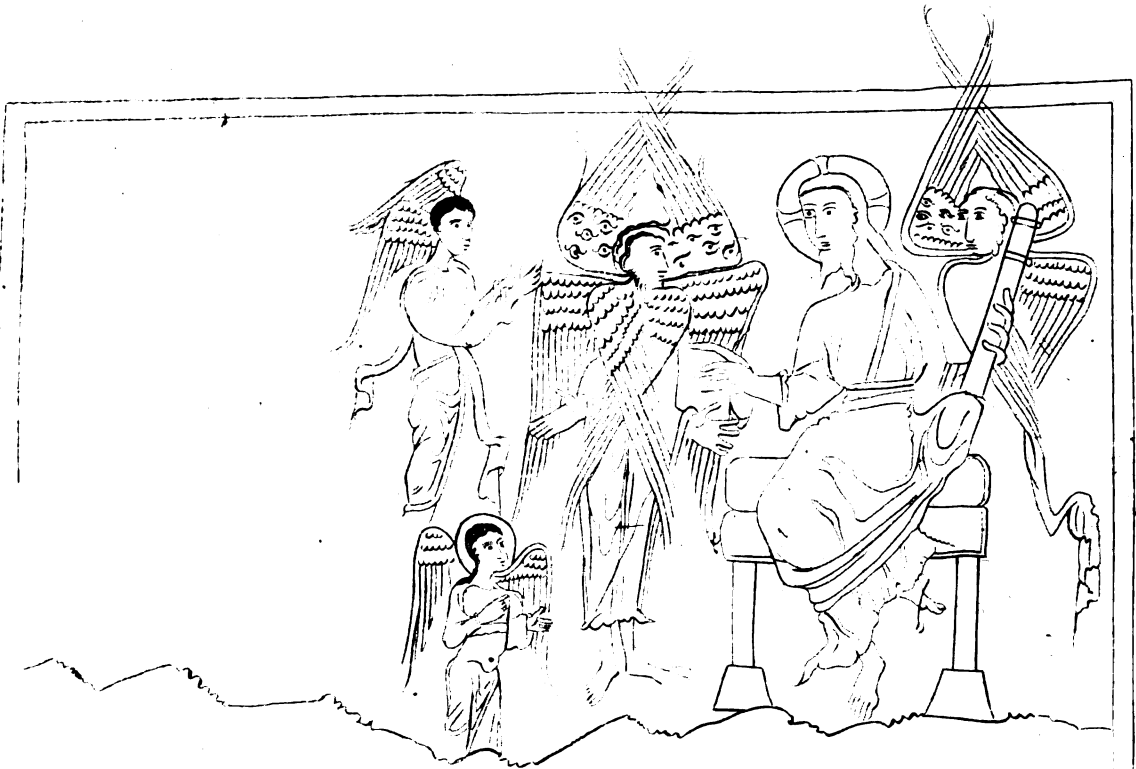


S IS RIHT MICELDÆT

þe ƿodþra ƿearð. ƿeƿeð a ƿulðor cennung.
 ƿondum hæfugð. modum lufið. heƿ magna
 ƿƿeð. hæfod ælra hæh gð cæƿta. ƿrða ælmihtig.
 næf him ƿnum æfre. on gð onðm. nenu end e cymþ.
 ecðan dnuhtnð. ac he bidd a rice. ofð hð ƿð ƿtolaf
 hæðum þnyttum. ƿod ƿeƿe. ƿƿið ƿðom. ƿƿeð bor
 mar hælo. þa ƿeƿon gð æte. ƿiðe ƿiðe. þunhge
 ƿð lo godð. ƿulðor bænnum. gæta ƿeƿdum.
 hæfðon glæm. ƿrðam. ƿheðra onð ƿnuman. ængla
 þnæta. bænne bliƿe. ƿæf heðra blæd micel.
 þeðnuf þnytt ƿeƿe. þeðð æ heðdon. ƿeðdon luf
 æm lof. heðra luf ƿrðan. dændon dnuhtnð dnuðe
 þum. ƿeƿon ƿiðe gætelige. ƿynna necuðon. ƿi
 ƿrða ƿrðman. ac he on ƿiðe lufdon. ecetud
 heðra alðon. ellð ne ongunnon. næƿan on ƿode
 ƿum. nymþe ƿuht ƿƿoþ. ærðon ængla ƿeƿe. ƿor
 ofð hyðe. dælon gedƿilðe. nolðan dnuðgunlæng.
 heðra ſelfra ƿeð. ac he of ƿiblufan. godð a
 hpunƿon. hæfðon gælp micel. þhe ƿið dnuhtne.
 dælan mæhton. ƿulðor ƿeƿtan ƿic. ƿeƿodð
 þnyttne. ƿið ƿƿeð toƿht. him þær ƿangelamp.
 æfte ƿofð hyð. þær ængla mod. þeðone unƿeð.
 ongun ærðe ƿrðman. ƿeðan ƿeƿeðan. þa he
 ƿorðe cƿæð. niþ of þnytted. þheon norð dæle.

xt

hoelân g'heh'elb.



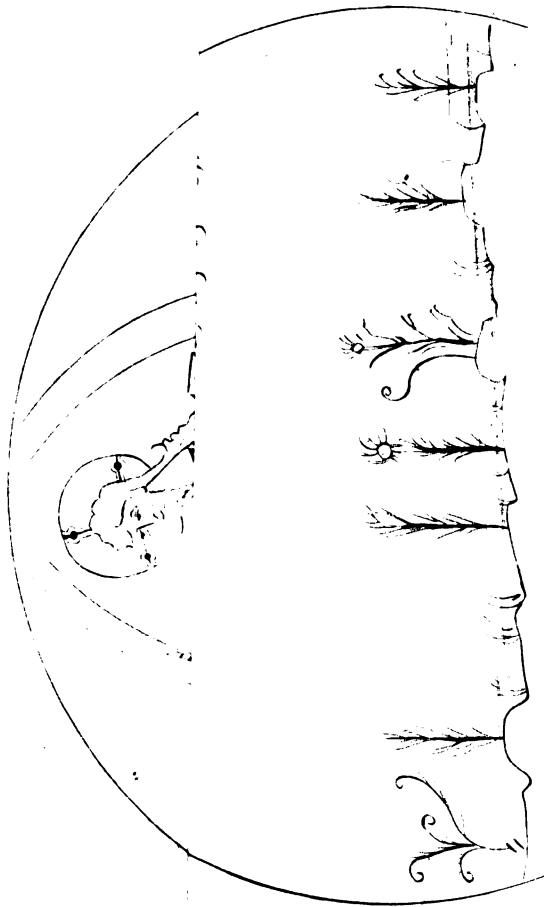
...the ... passing ... a ... with the ...



PLATE IV

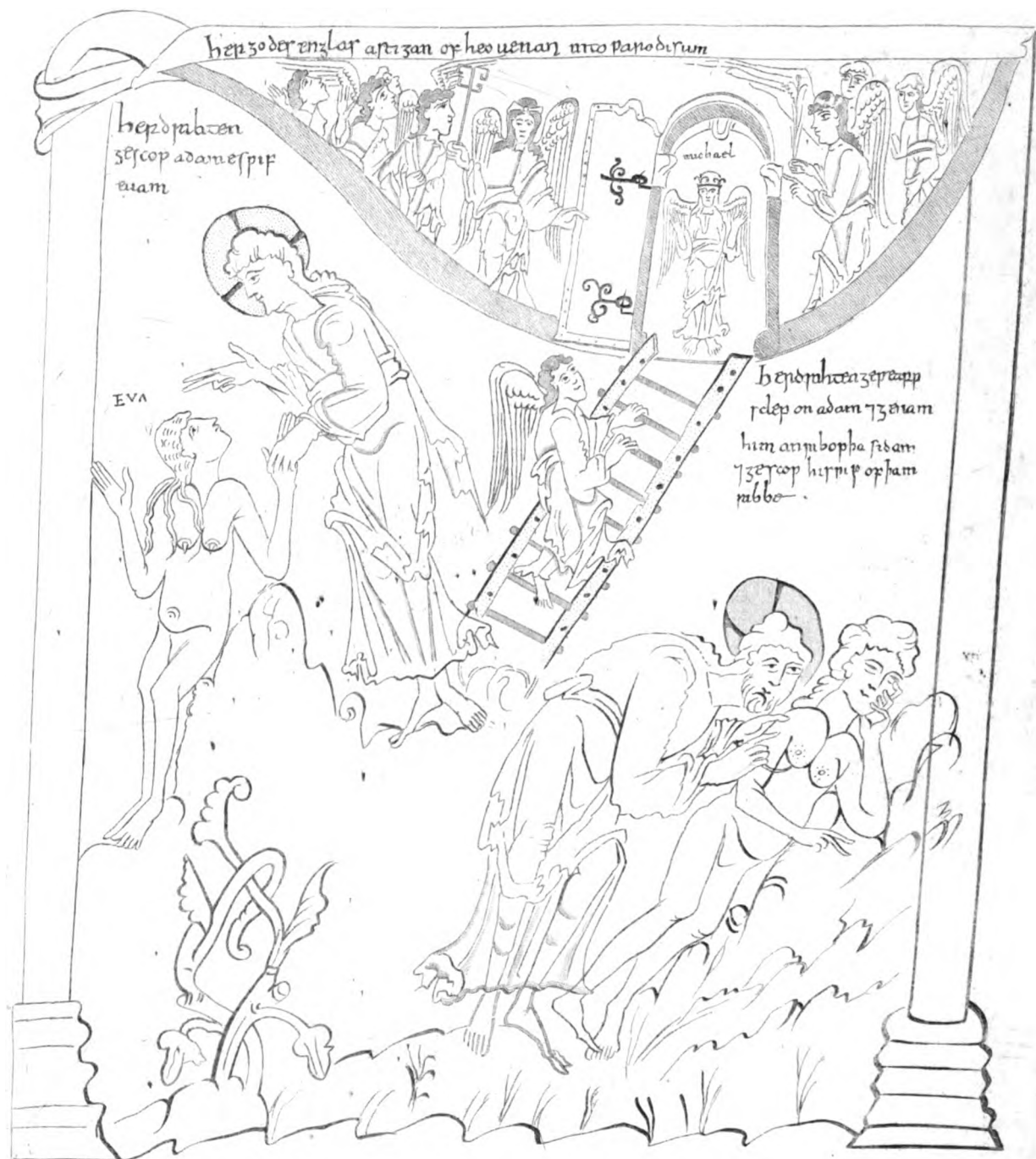
THE DEATH OF LORD RAMA

THE DEATH OF LORD RAMA. THE HILL OF THE DEATH OF LORD RAMA.



The interior of the temple of Diana, from right.

Engraved by J. G. Smith, del. J. G. Smith, sculp.

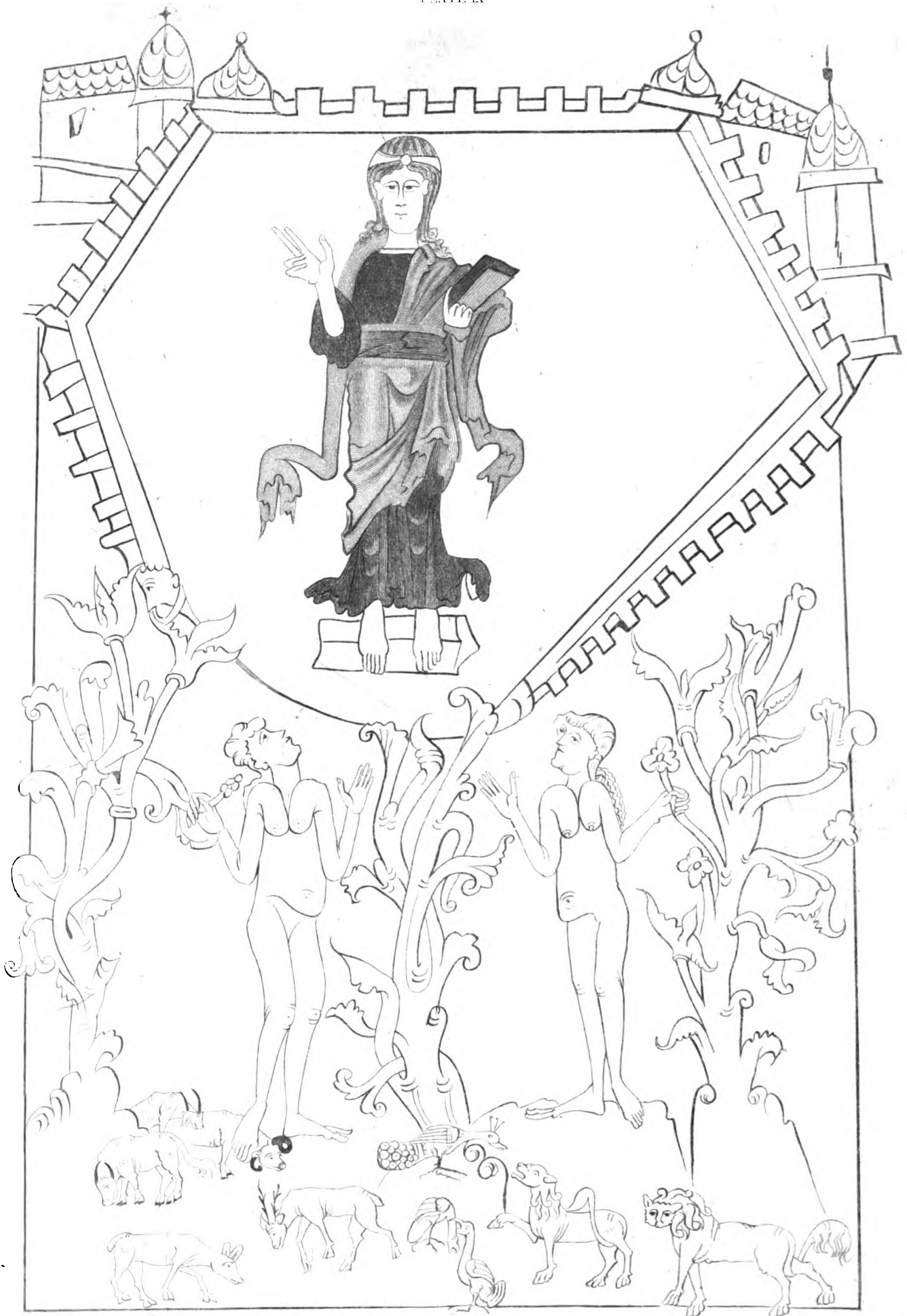


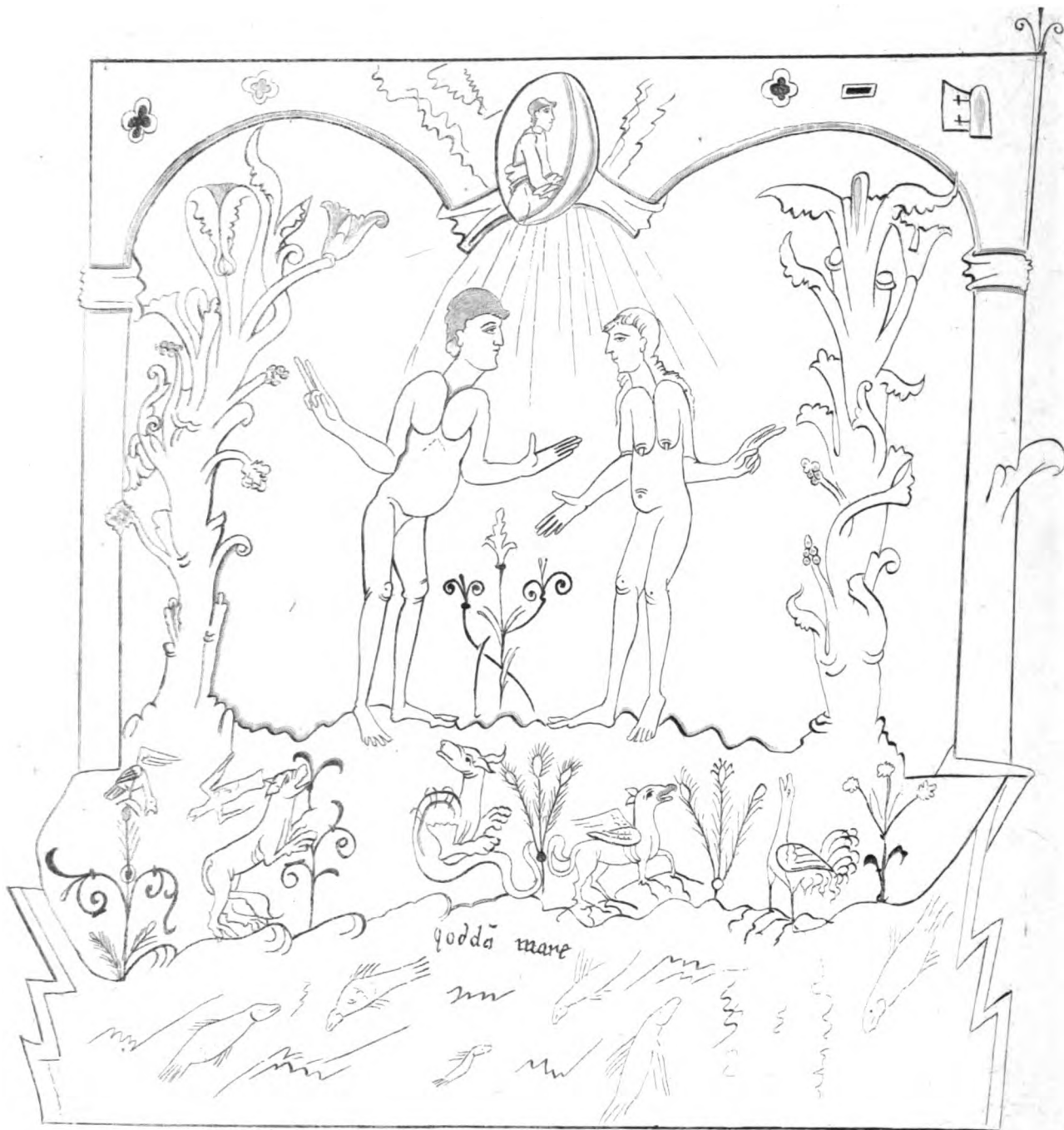


Jesus blessing his disciples. "Fear not and be ye bold."

From the wall painting in the Church of St. Peter, Rome.

See Plate VI.



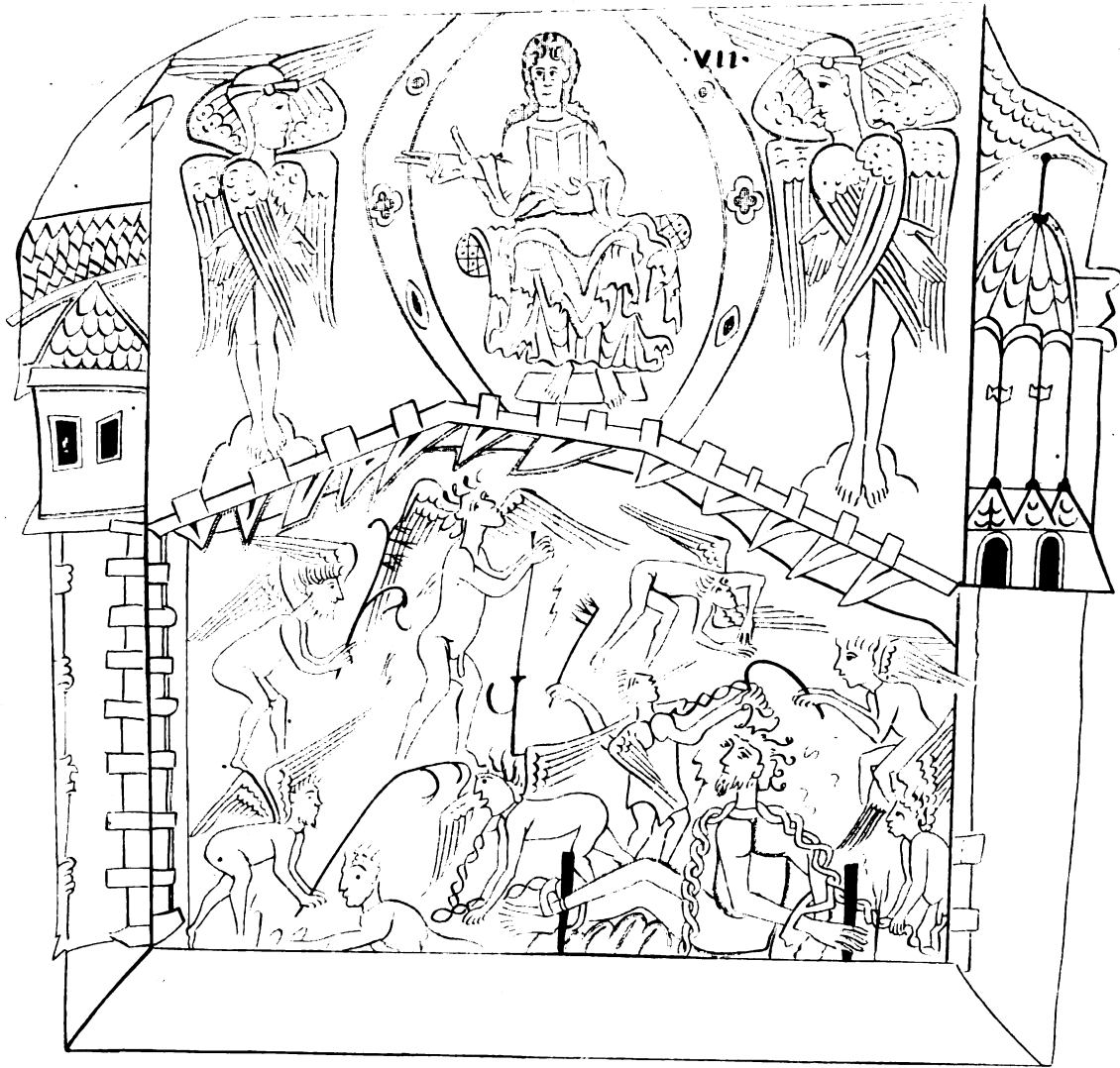


Adam and Eve in Paradise.

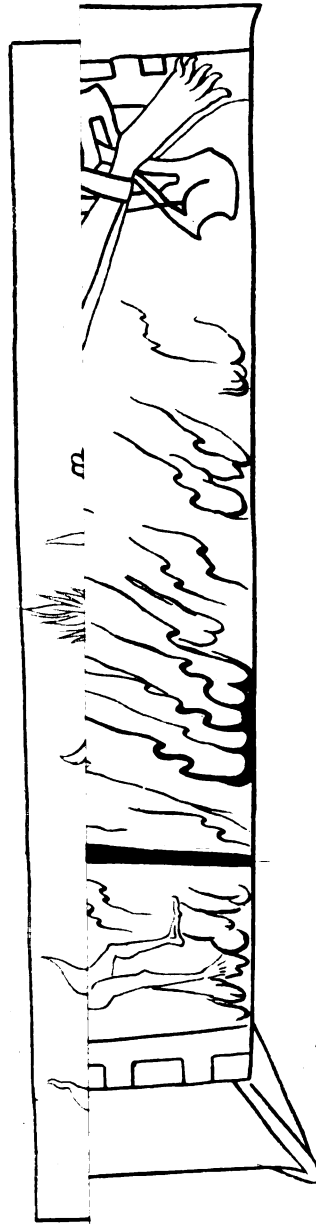
PLATE No. 1.



The interior of the temple, as seen in the relief.

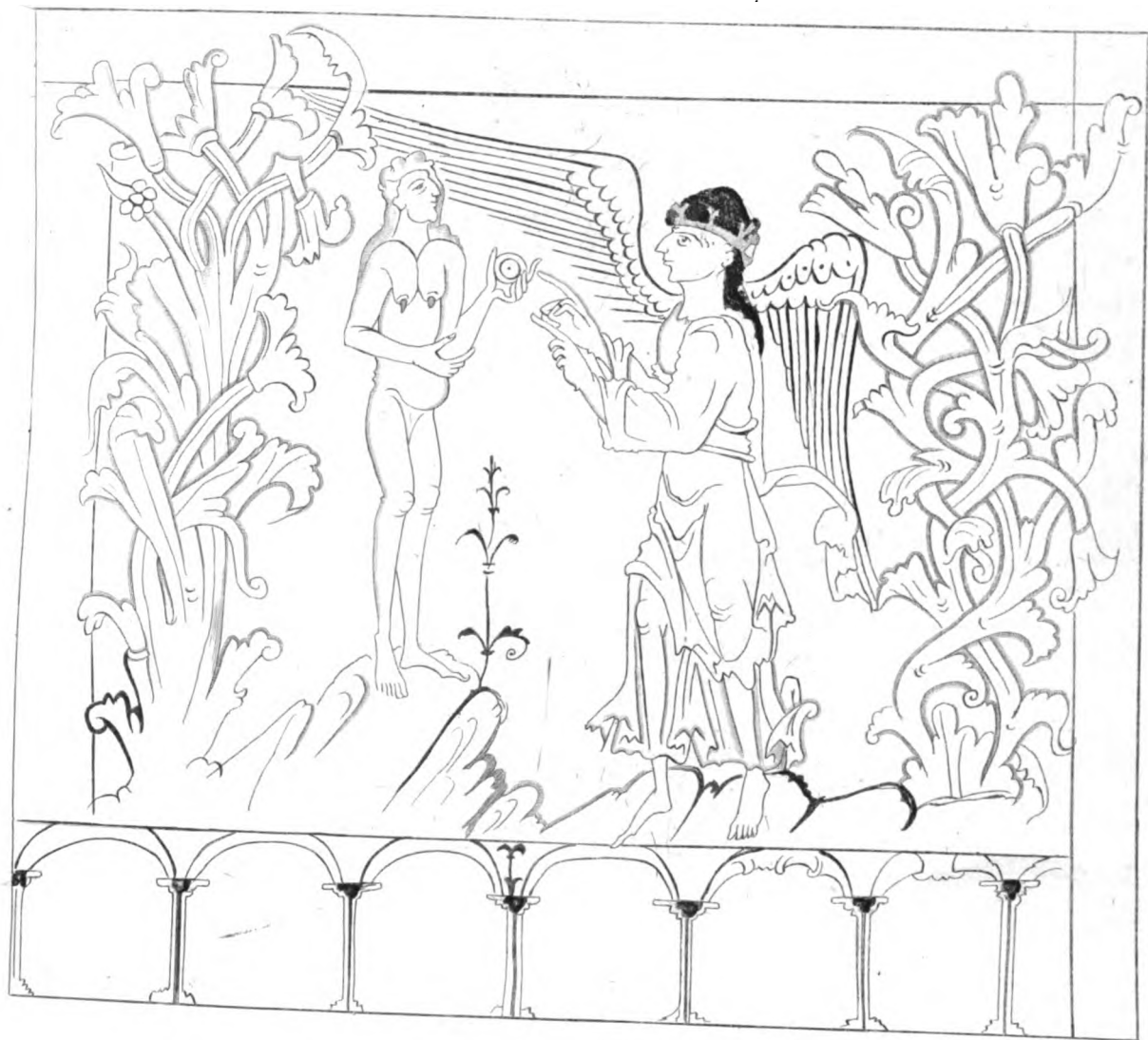


The Devil supported by cherubims - Satan's Torment.

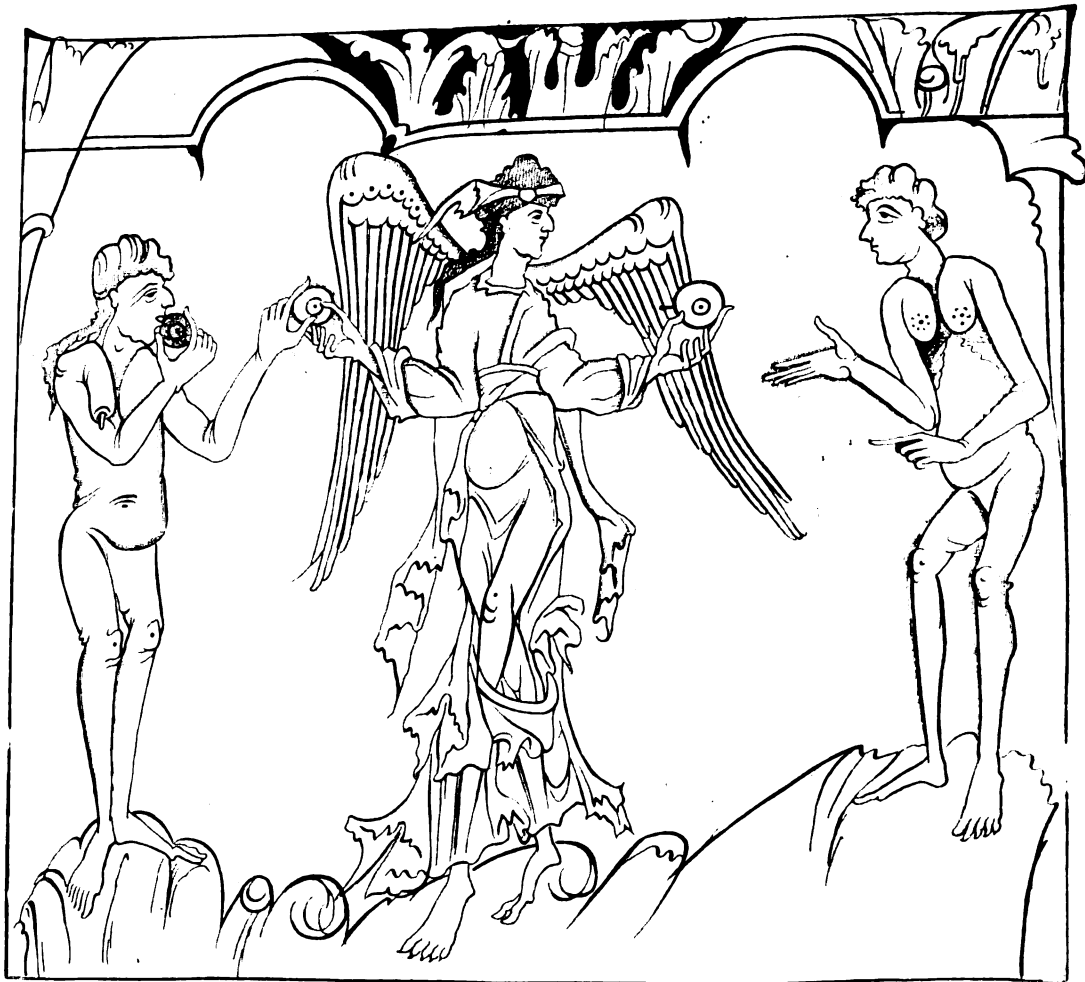


The Serpent's counsel to Eve. Satan's seduction: the departure of Satan's Messengers.

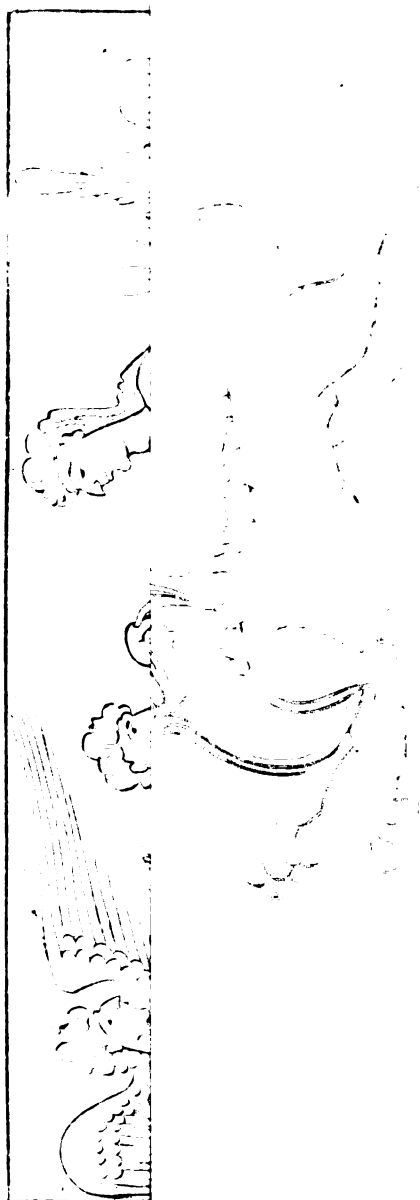
Engraved by the artist from the original in the British Museum.



The Serpent says to Eve, 'Take the fruit in hand, bite it and taste.'

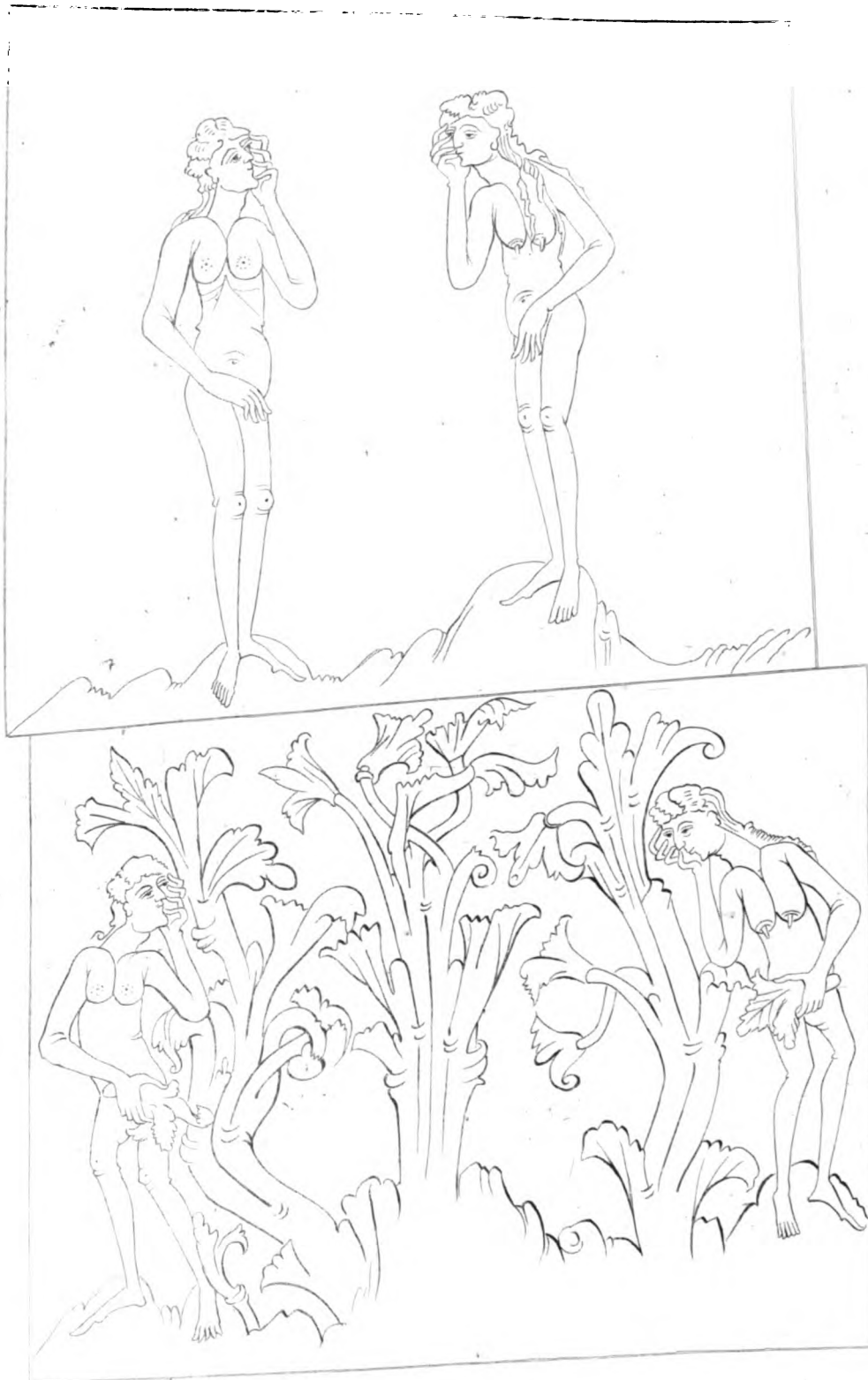


Adam refuses Satan's temptation.



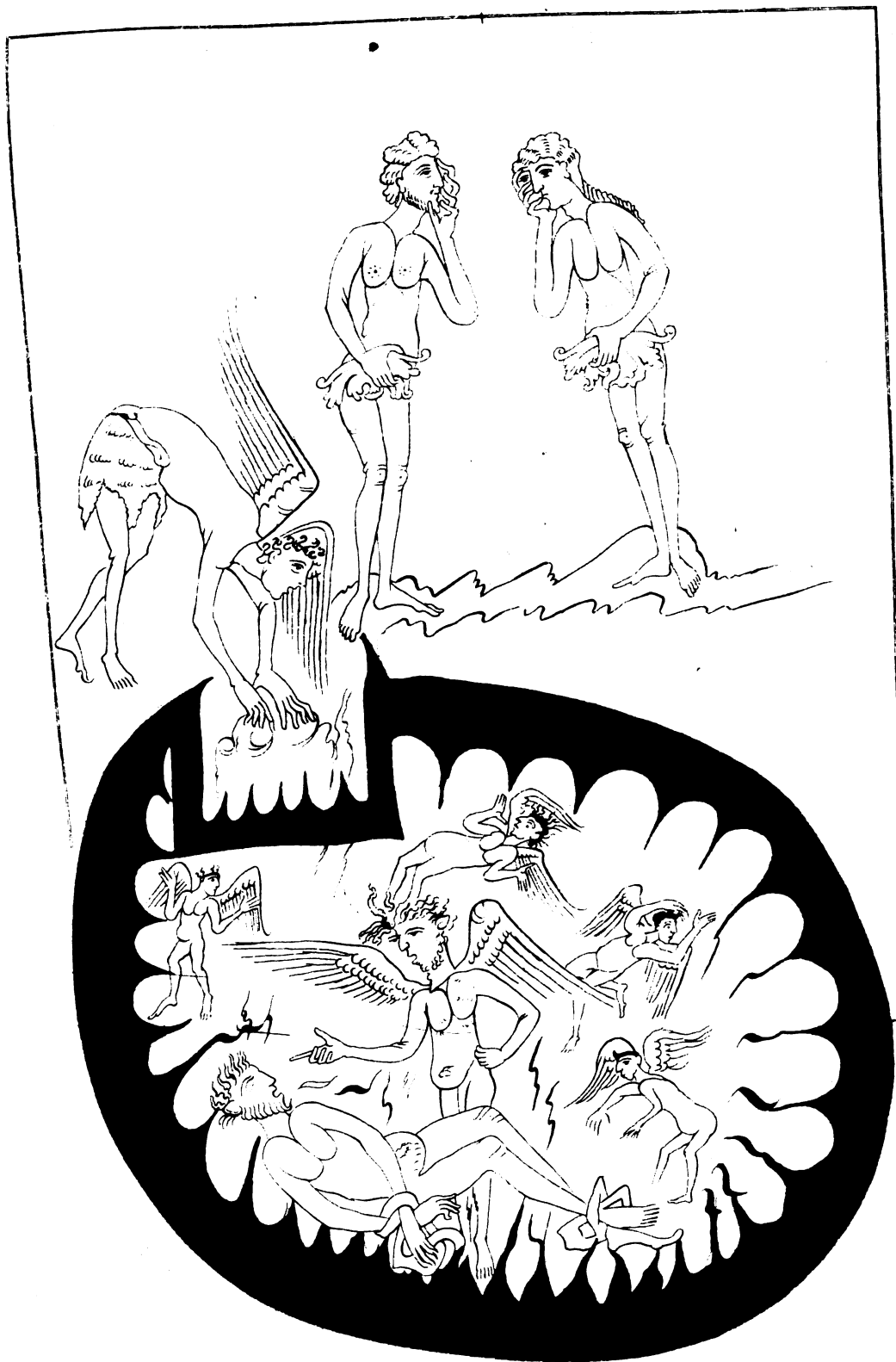
Ham described by Eve. The serpent.

From the original manuscript of the Bible.



They are conscious of their nakedness: and seek a covering.

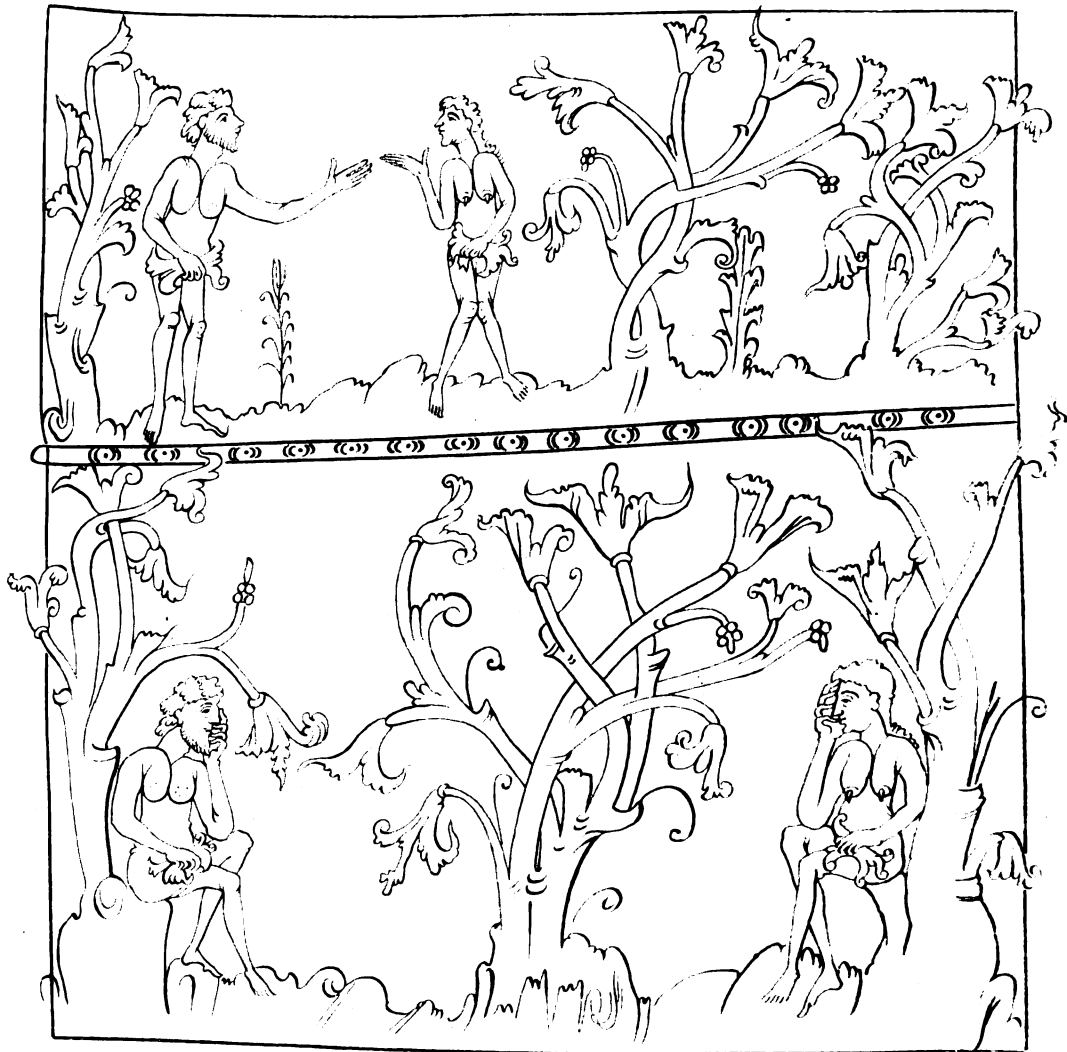
Published by the Society of Jesus, London, 1740.



The fiends return to Satan.

Published by the Society of Illustrators of London on 18th April 1855.

PLATE XIX

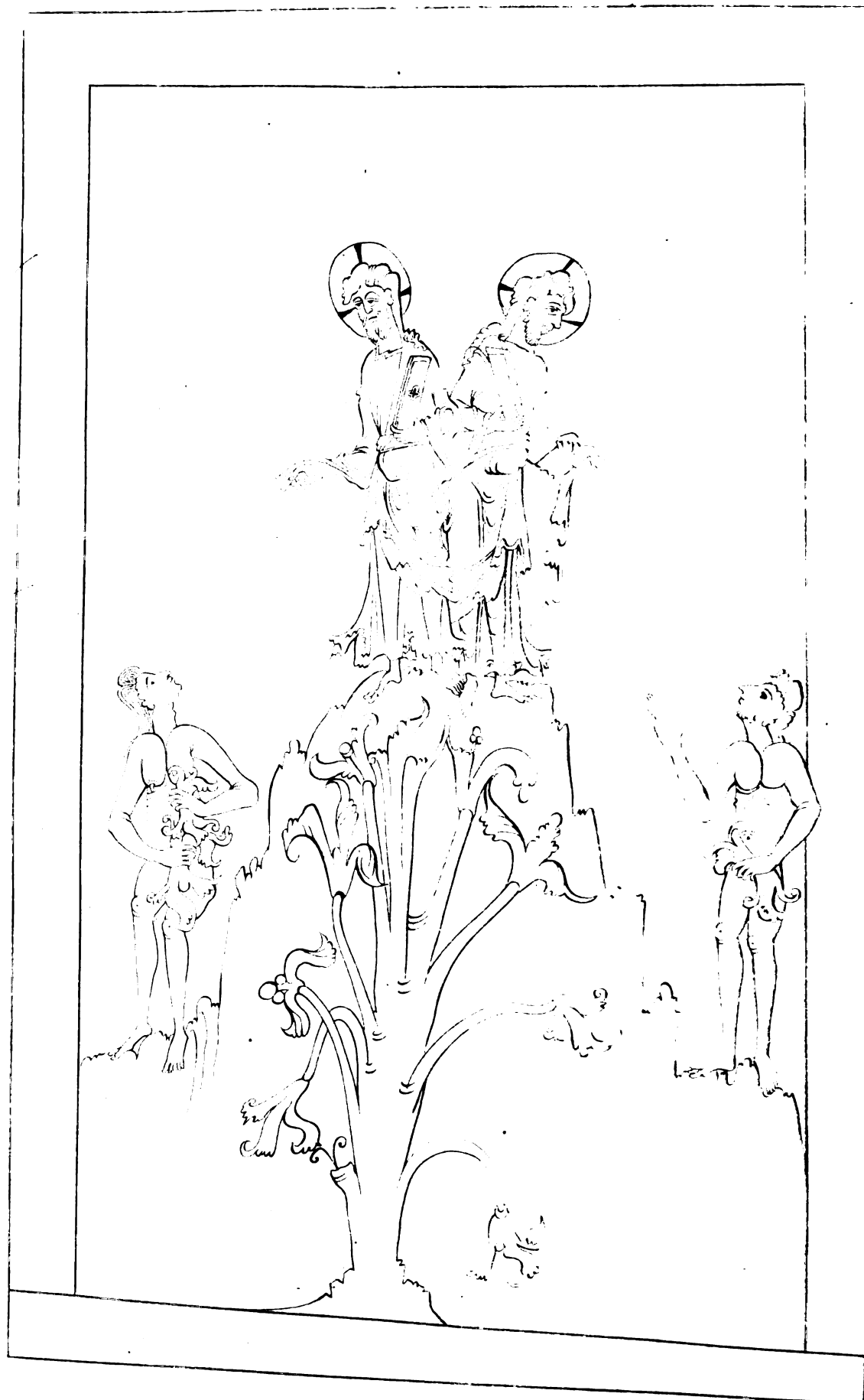


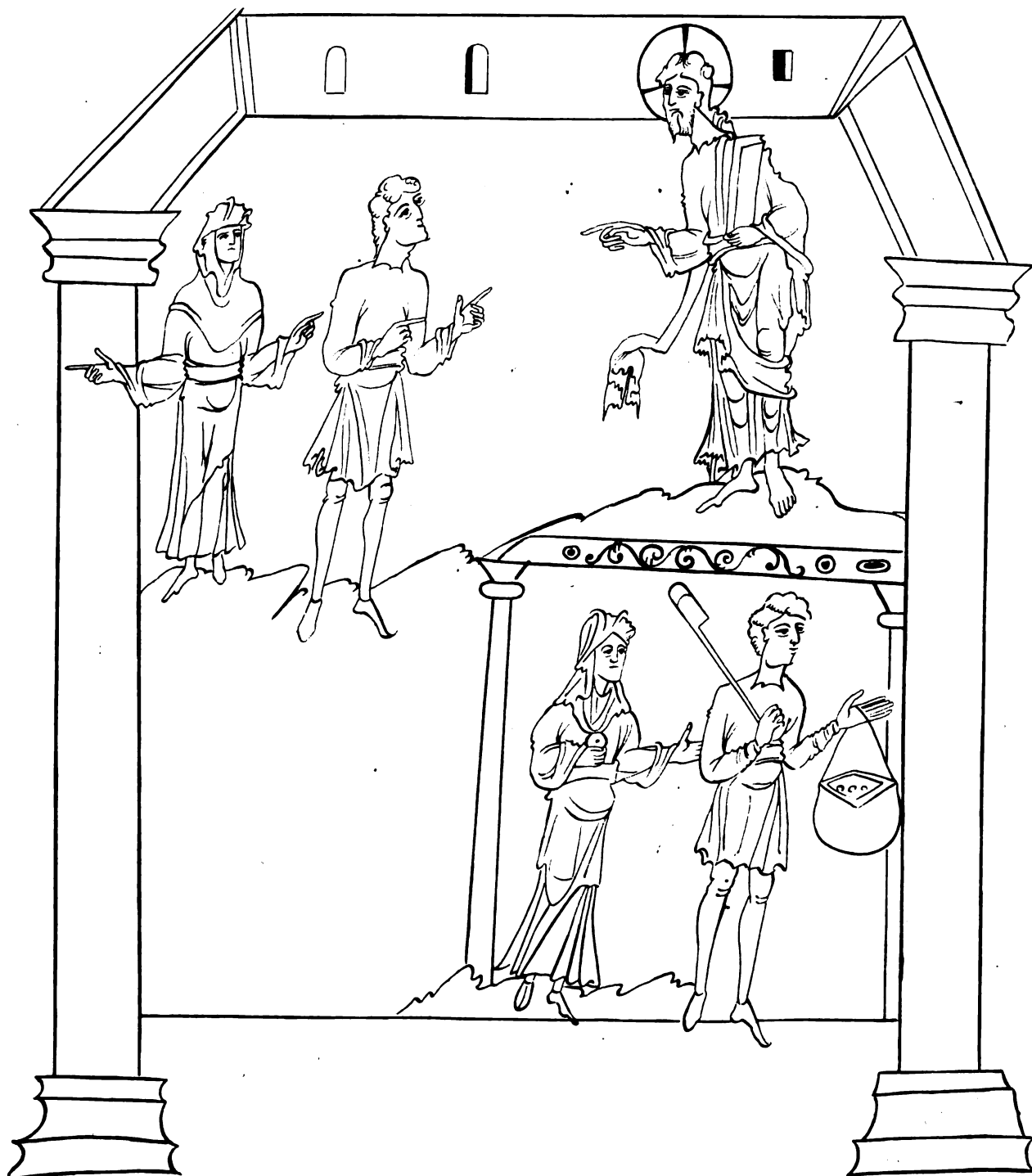
Adam and Eve seek the "Wald"; they sit apart to wait the Mandate of Heaven's King.

Published by the Society of Anthropology at London, 25 April, 1932.



The woman and garden in the novel. — God and the woman in the garden





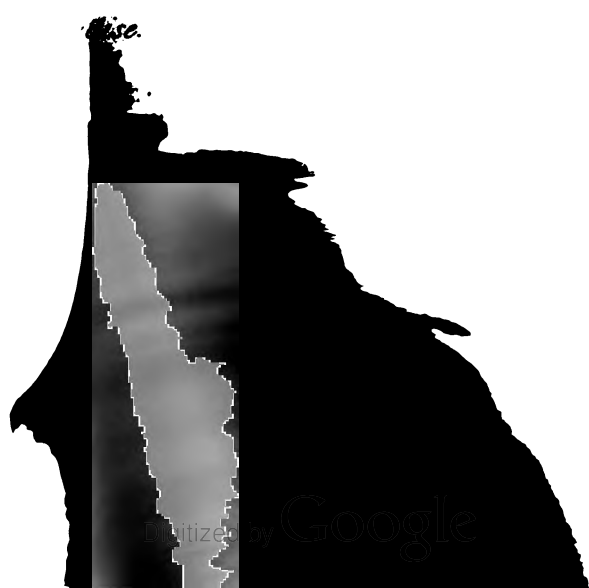
The Fall of Adam and Eve denounced, and their departure.

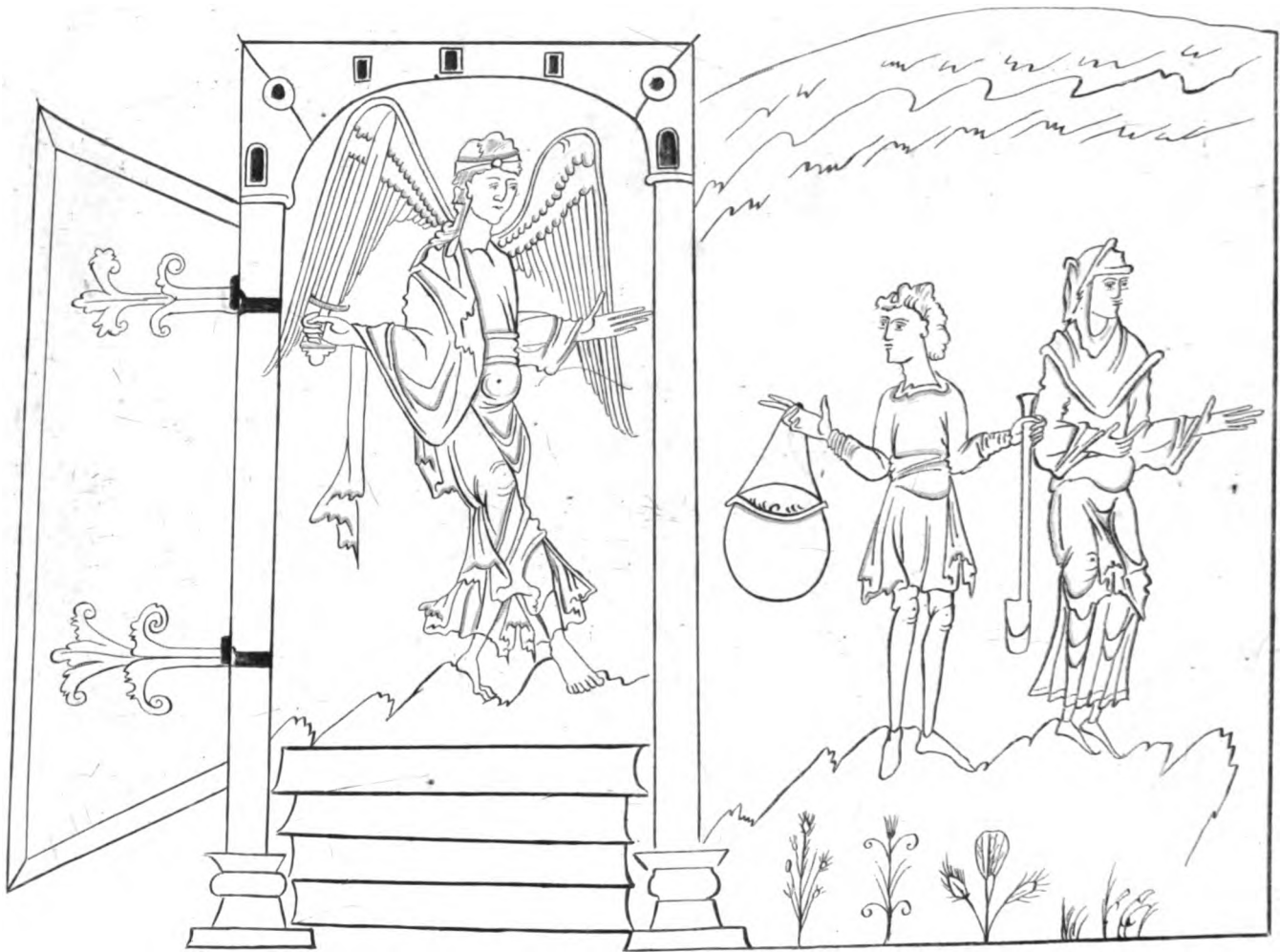
From the Department of the Louvre, Paris.

Handwritten text, possibly a signature or date, appearing on a document fragment.

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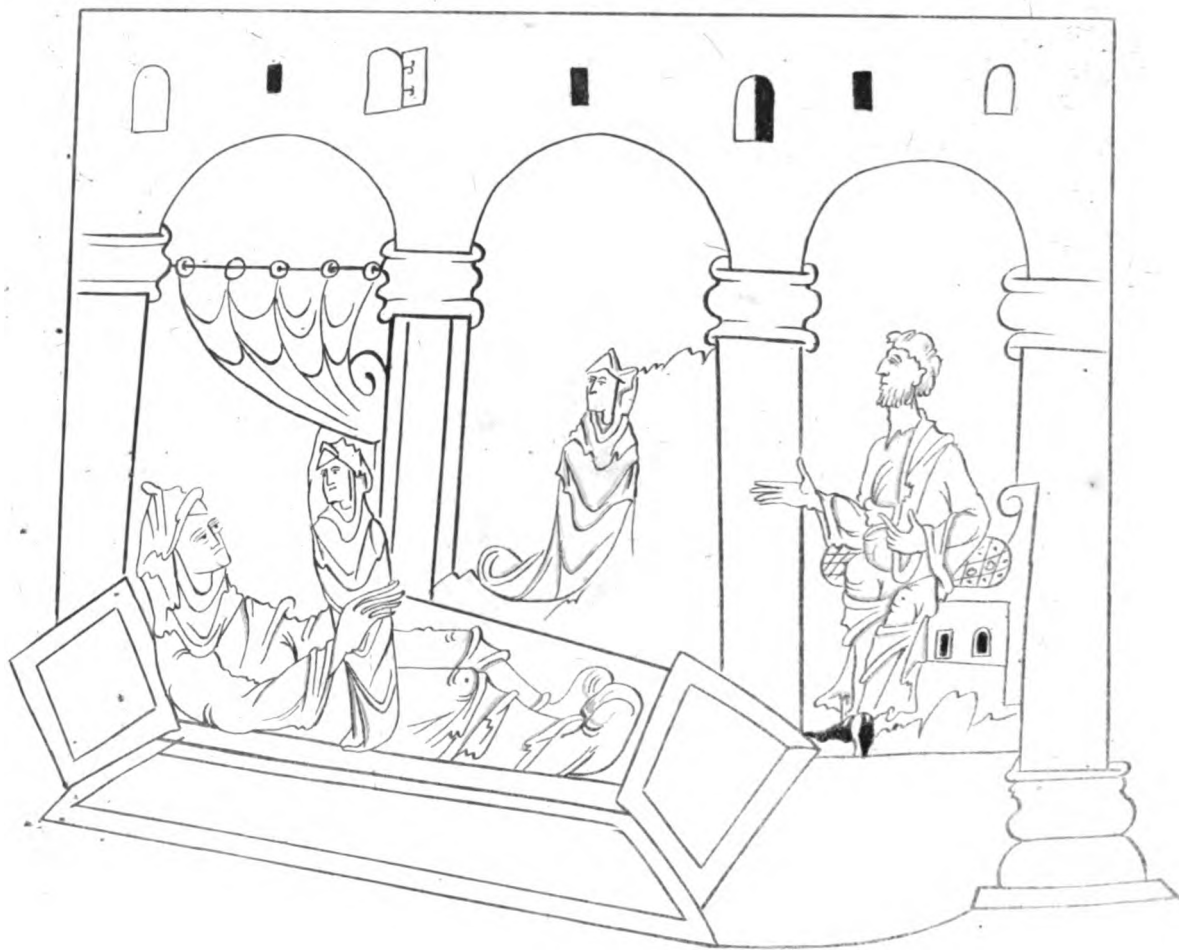
111





The Angel closing the Gate of Paradise.

Reproduced by permission of the Trustees of the British Museum.

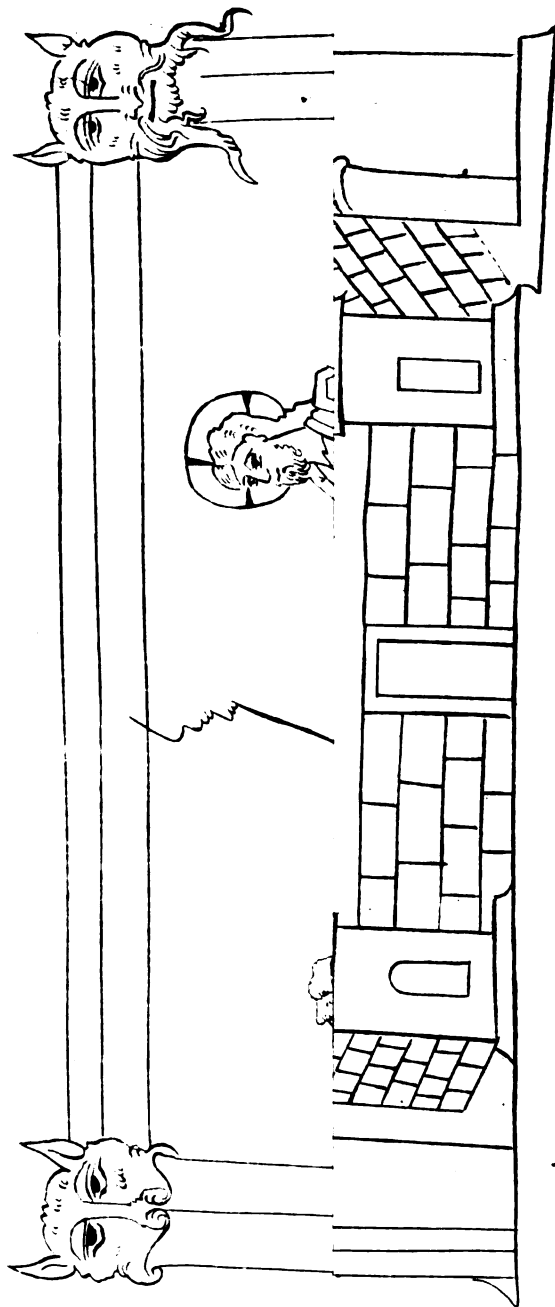


The Birth of Christ

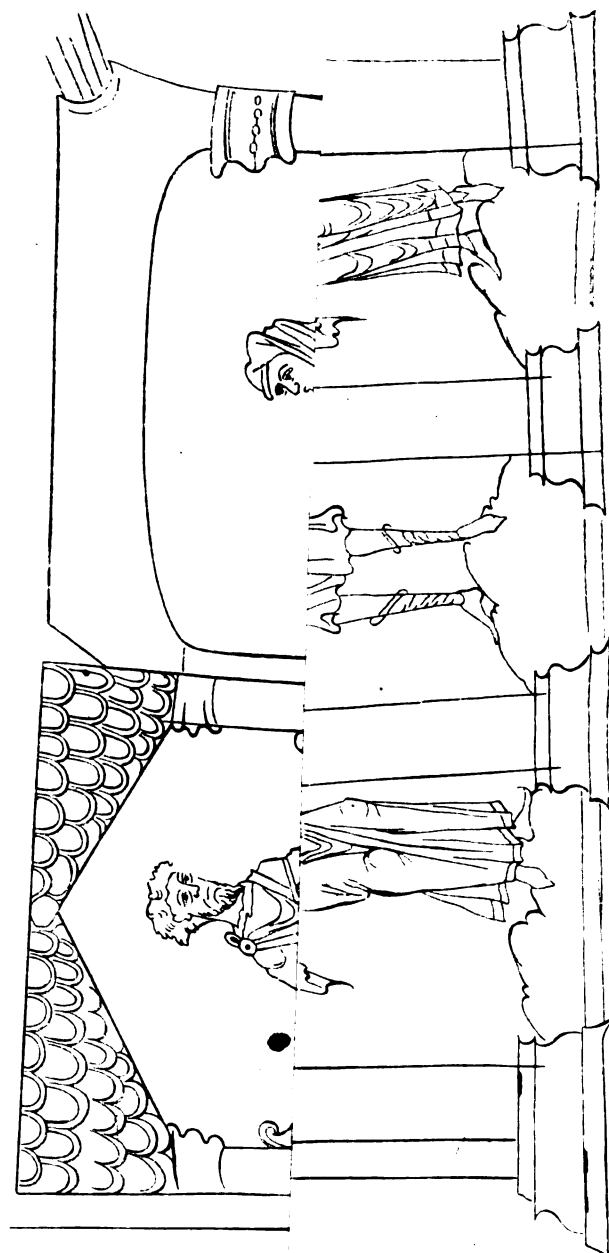
From the relief in the Vatican Museums



The story of Cain and Abel.



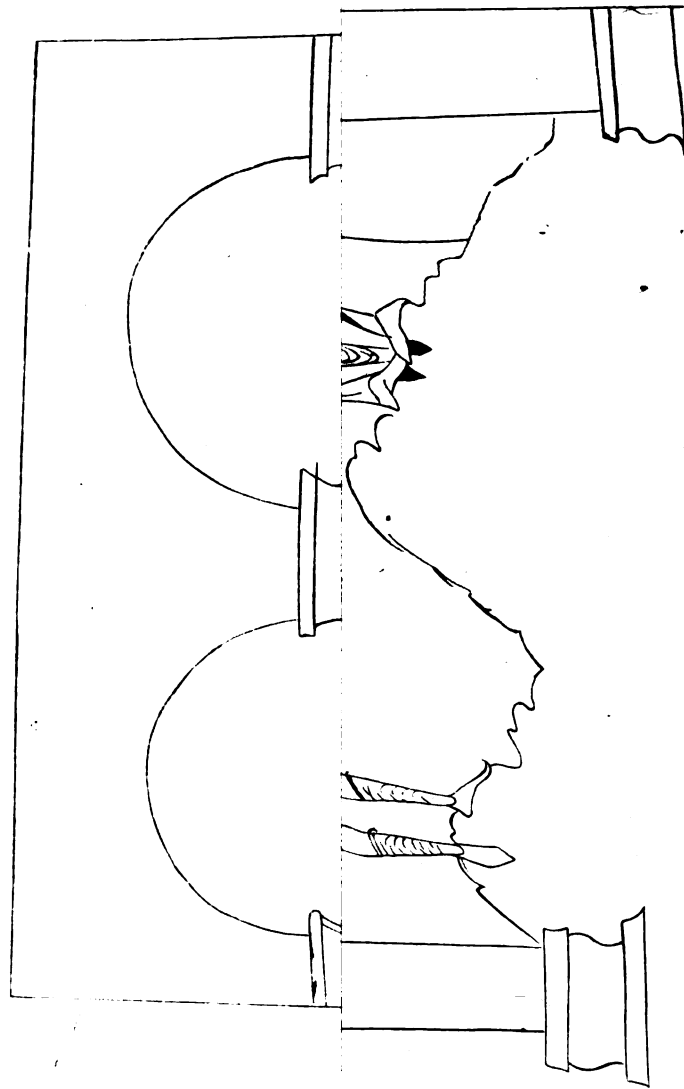
Each a wanderer he finds the city of Larch.



Members of the Ptolemy of Adana.

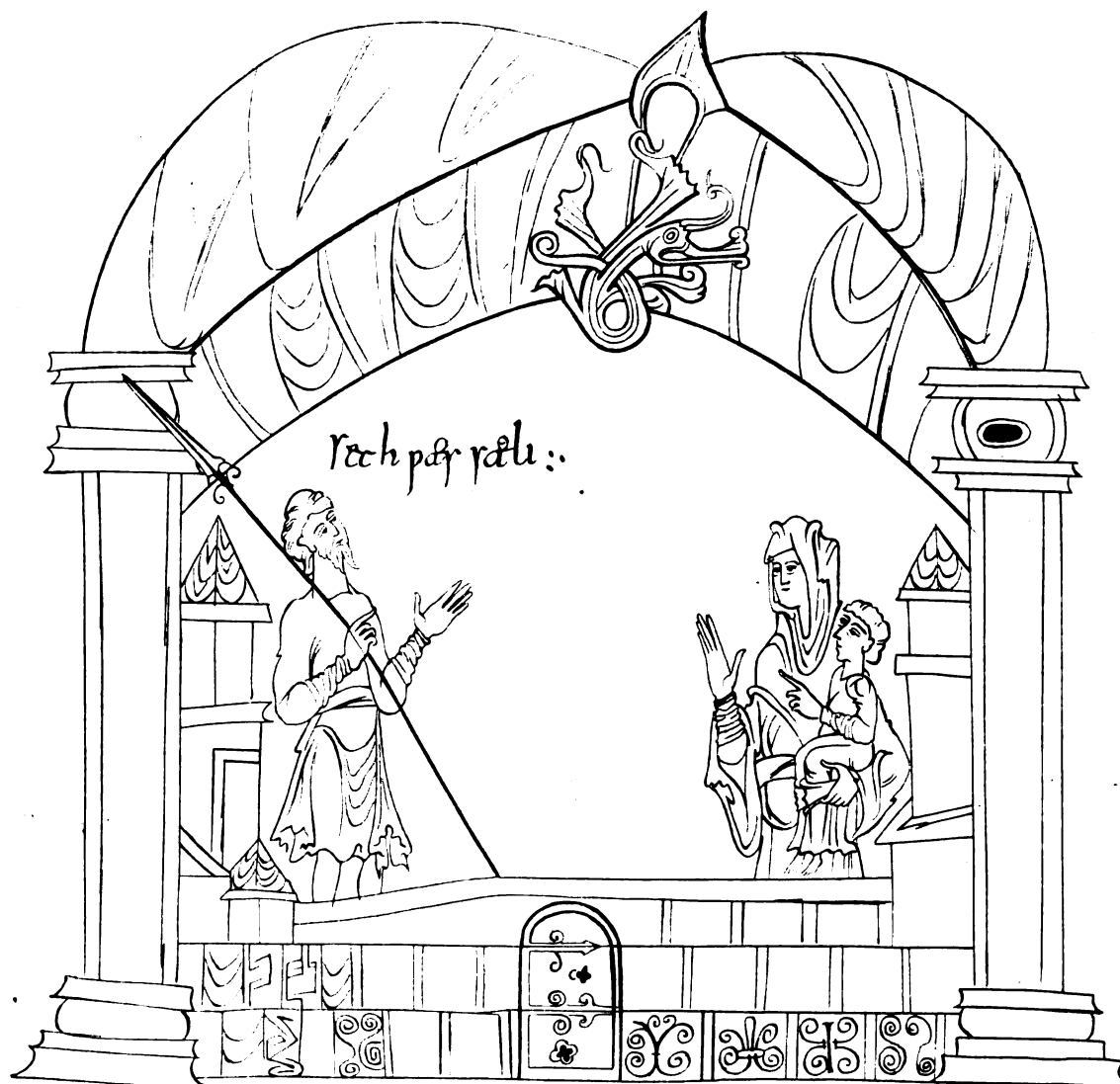
From the Ptolemy of Adana.

PLATE XXVIII.

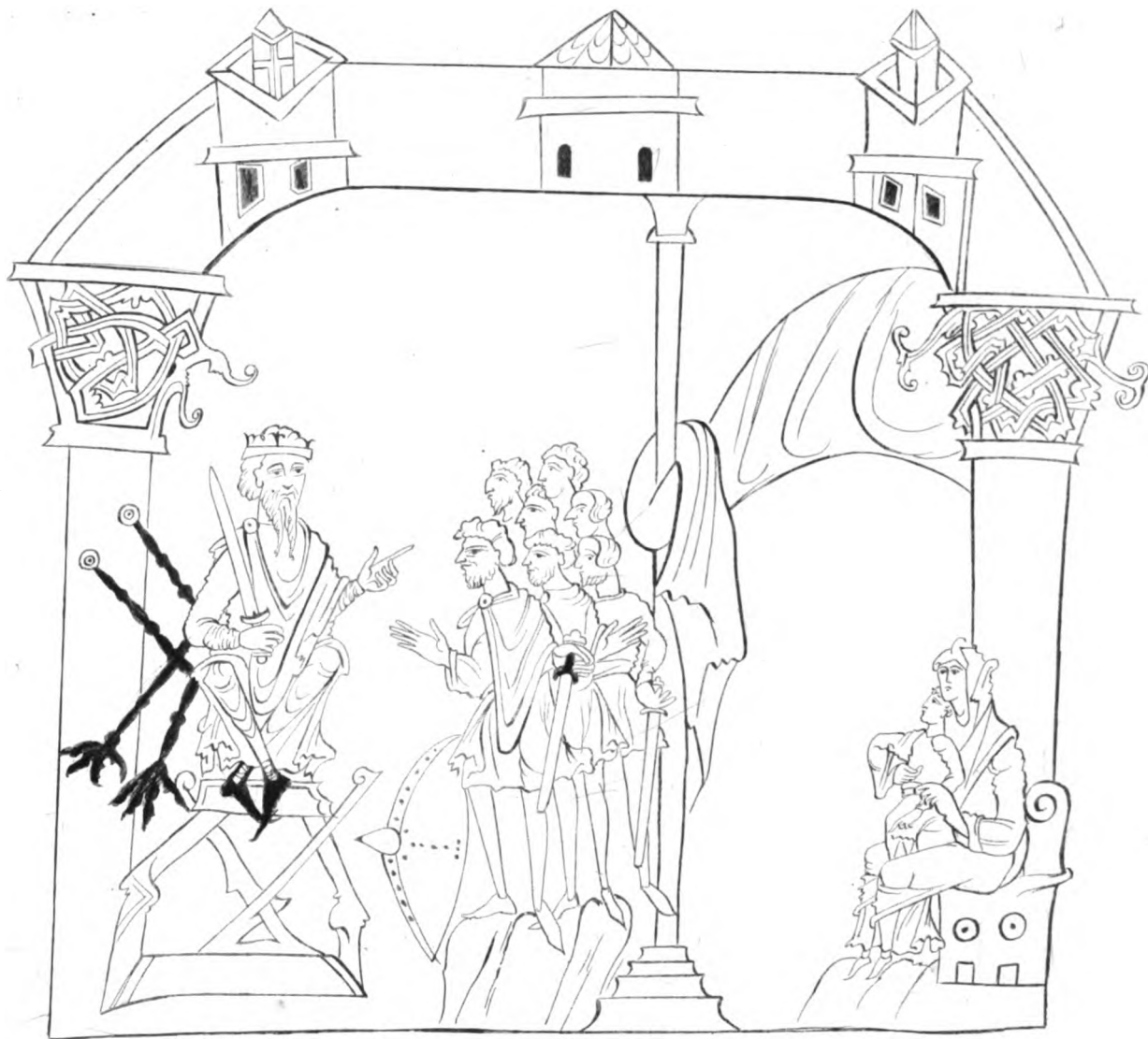


Isis, Thoth, and Anubis in their two characters. Adam and Eve with Seth.

Published by the British Museum, London, 1865.



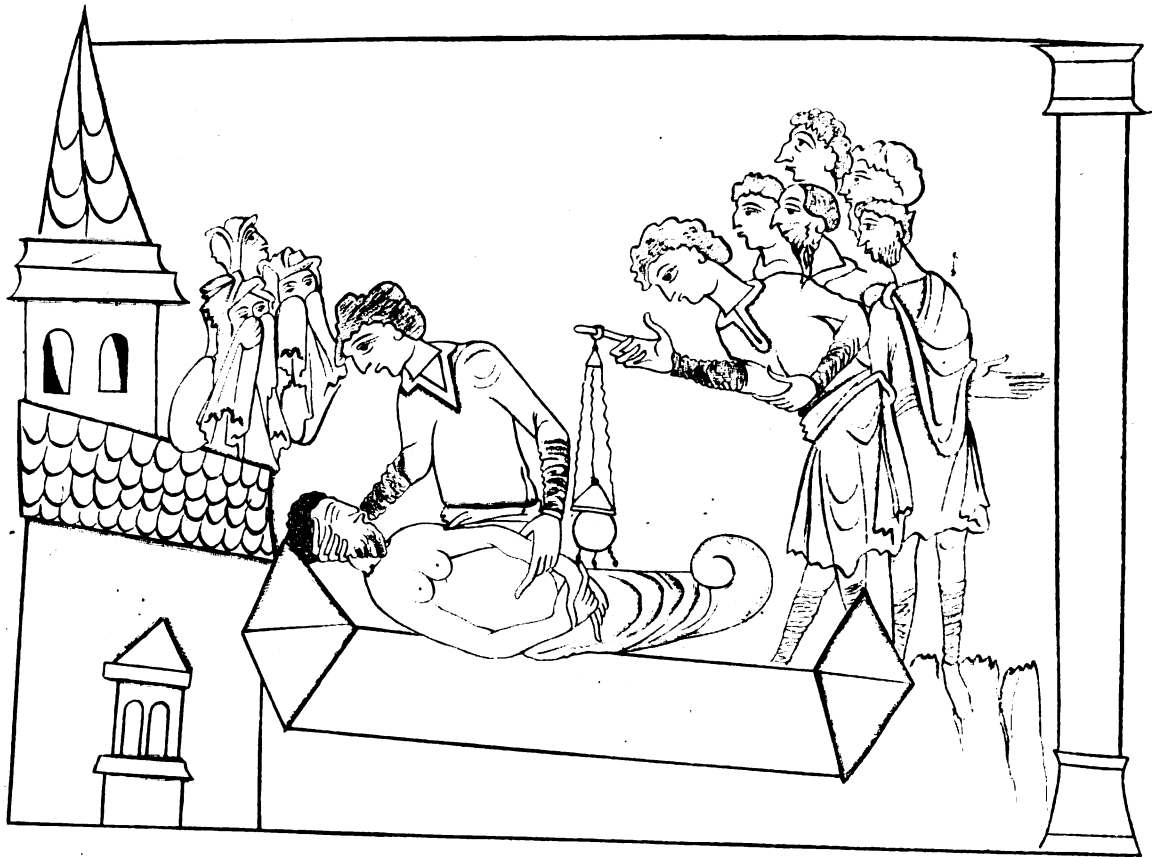
Seth in his prosperity.



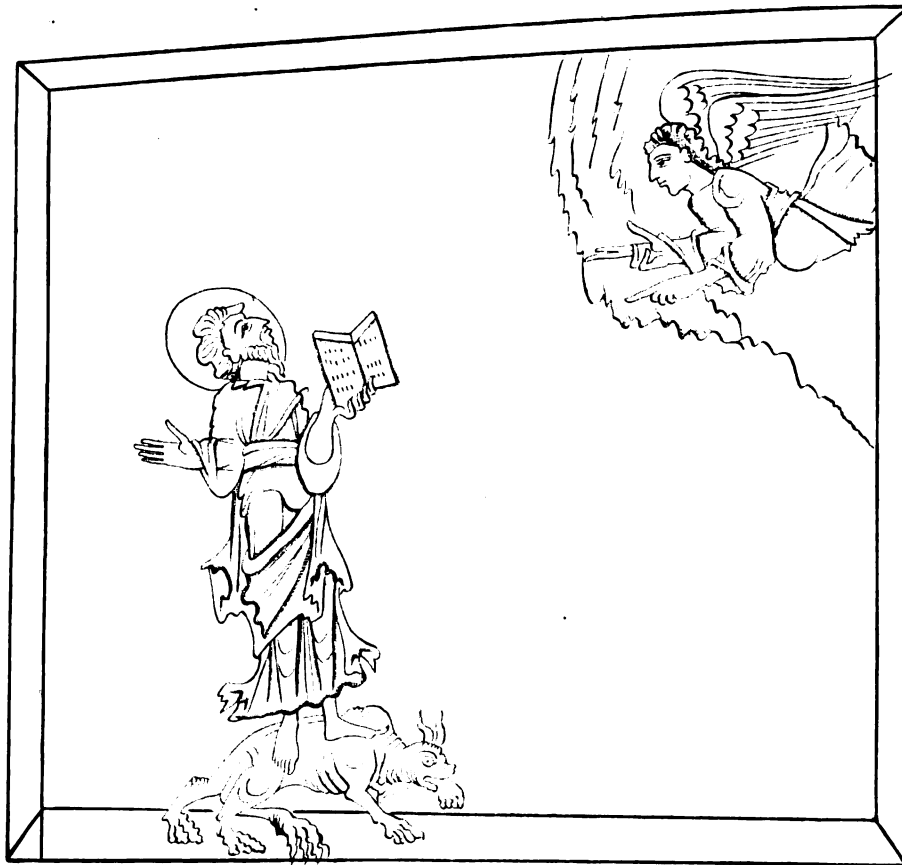
Enos the son of Seth, and his family.



Mahabharat

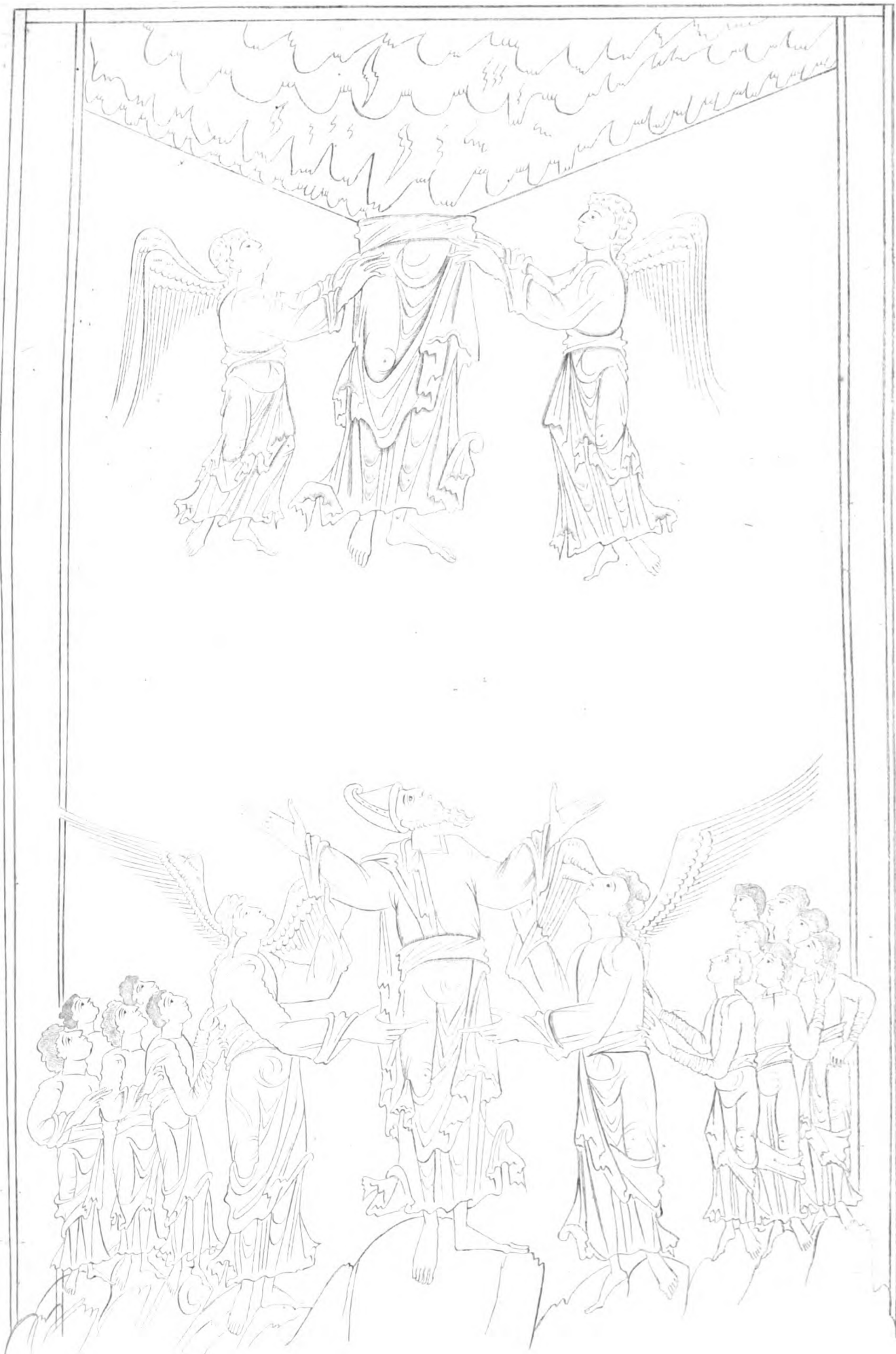


The burial of Michael

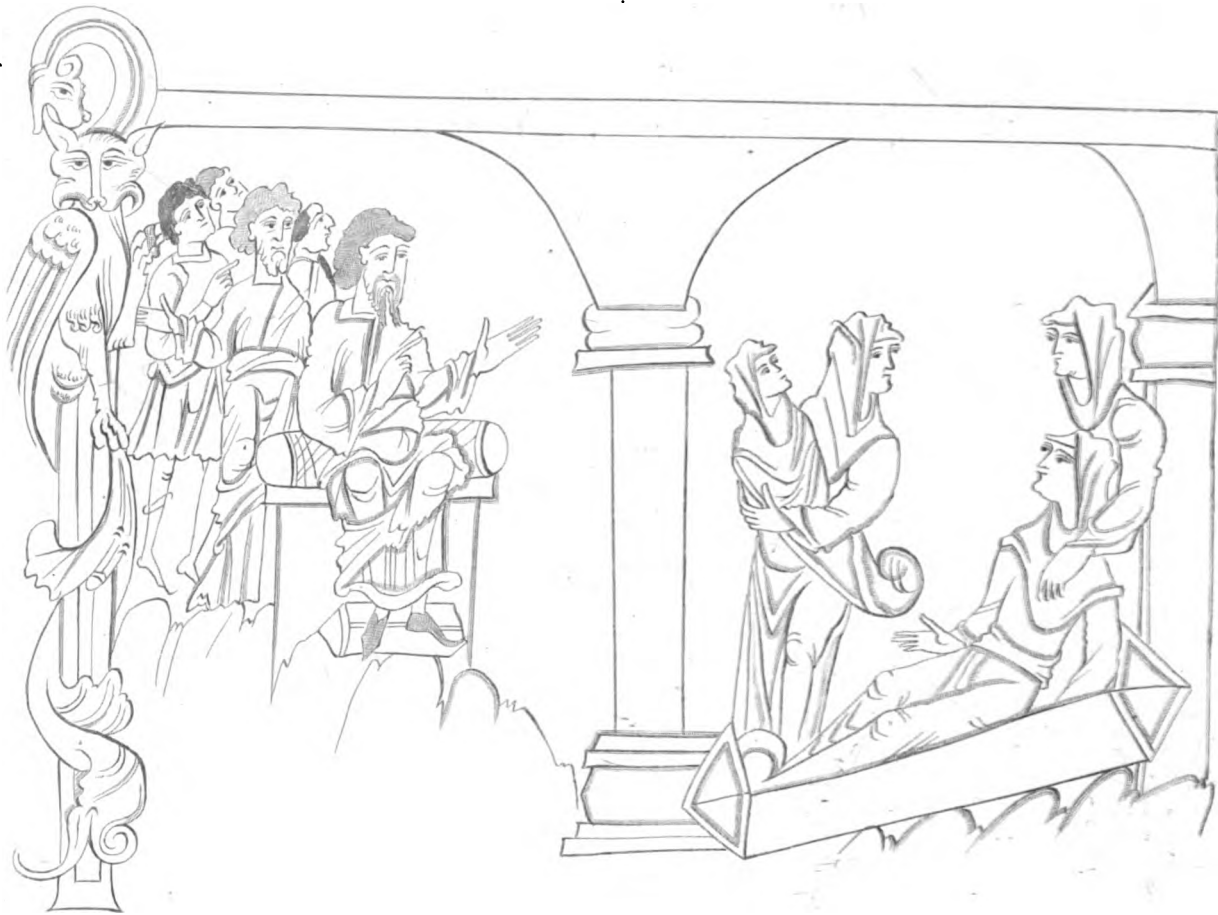


An Angel conversing apparently with Elijah.

From the wall of the Church of the Holy Sepulchre, Jerusalem.



The Foundation of Enoch.



Noah and his Sons

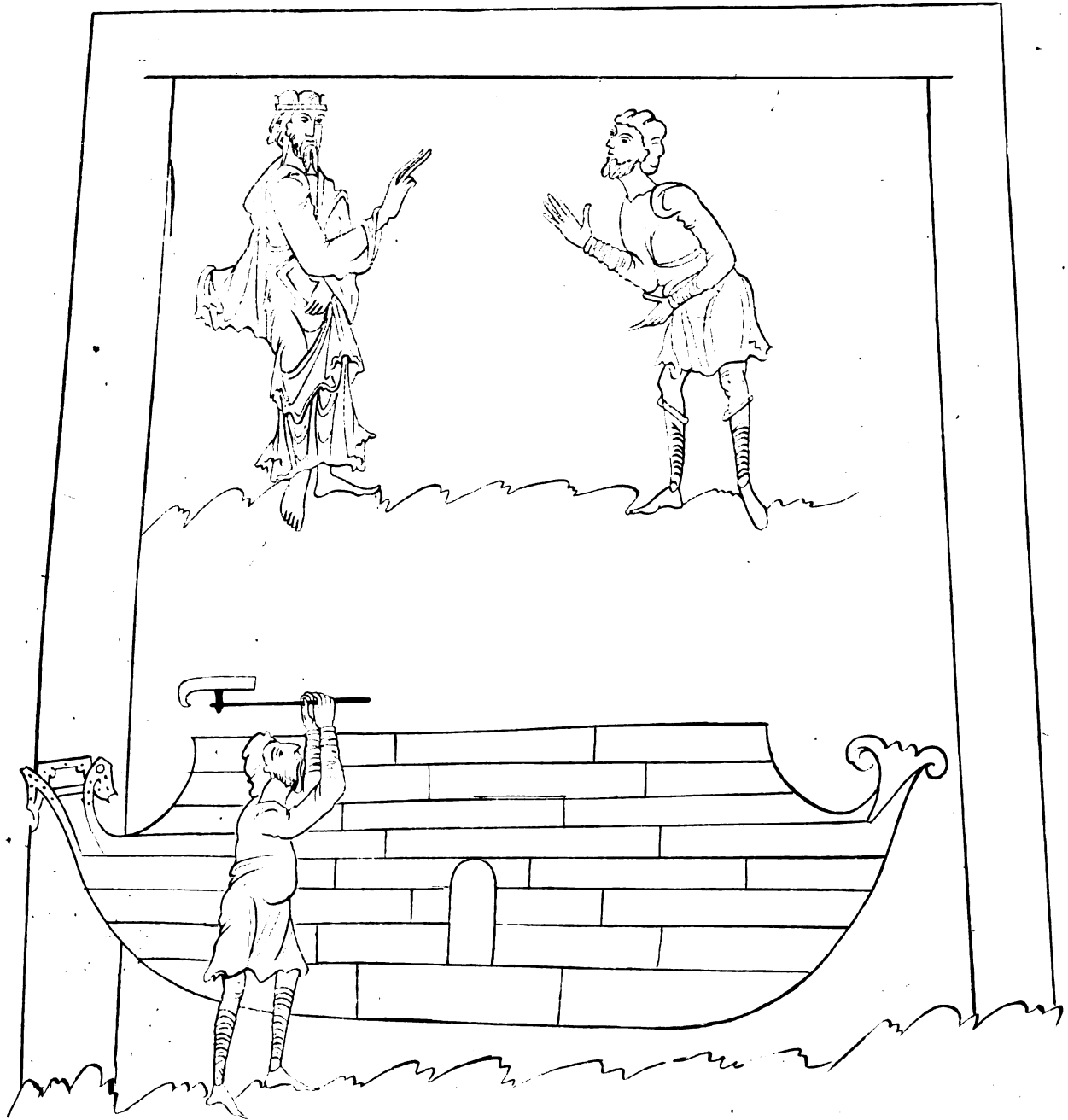
The Birth of Noah.

From the story of the birth of Noah, and the story of the flood.



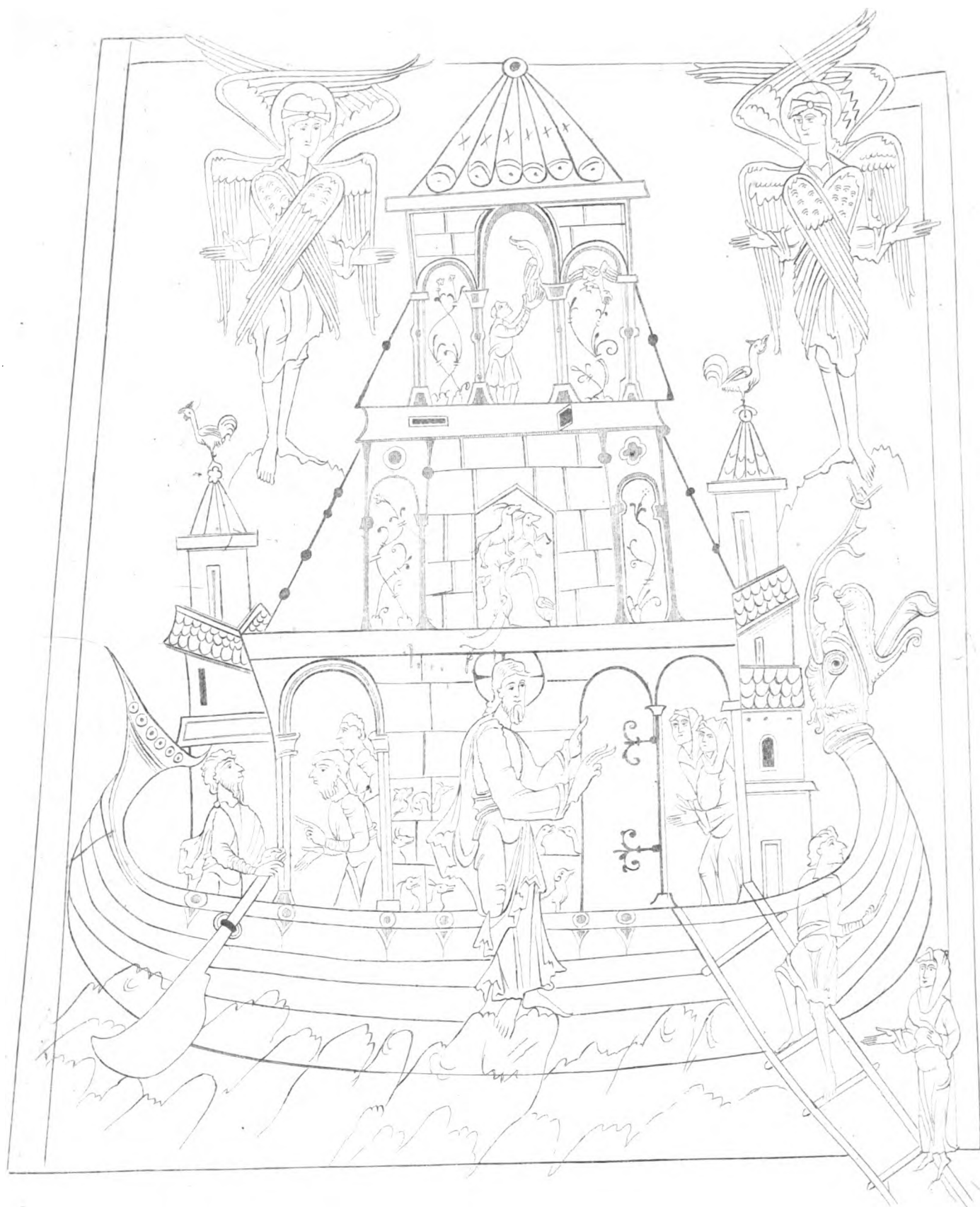
Scenes in the Lives of Lamachus and Noah

THE SCENES IN THE LIVES OF LAMACHUS AND NOAH



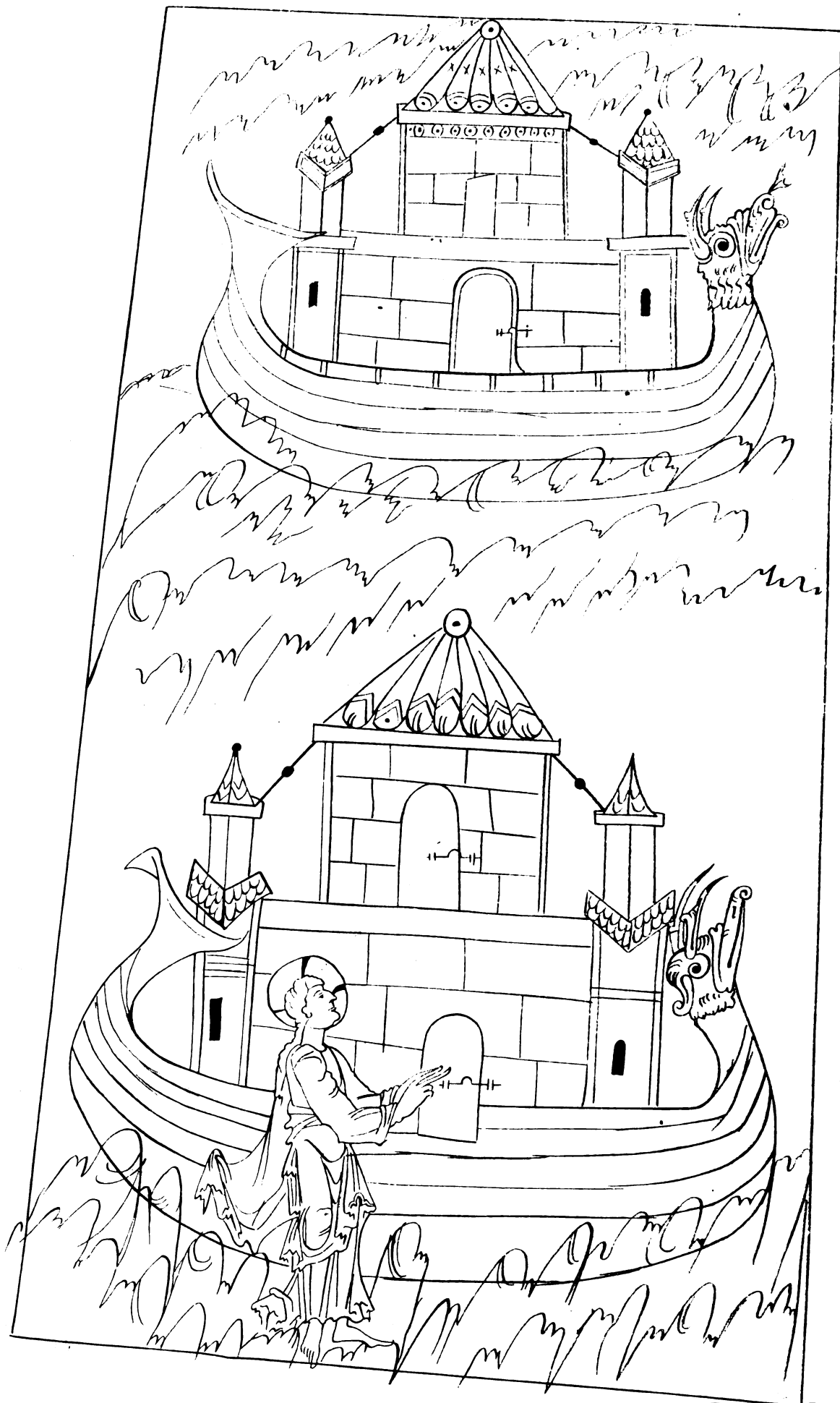
God's command to build the Ark, and its commencement.

Gen. vi. 1-9. ix. 1-17.



The Ark completed.

Manuscript of the Bible, 12th century, folio 100v.



The Ark afloat. God closing the Entrance.



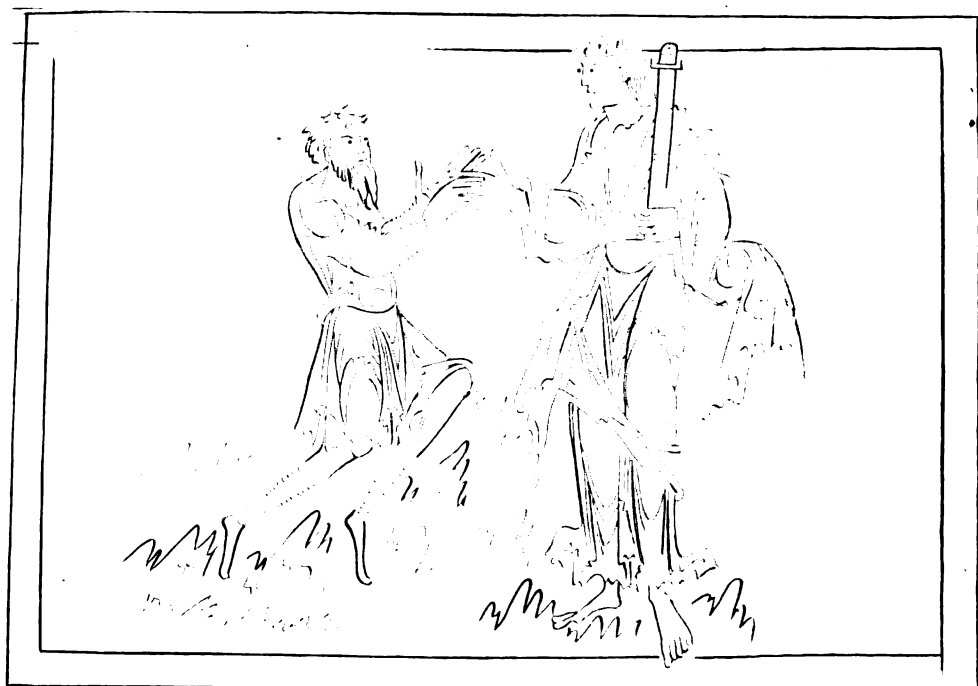
Noah and his family quitting the Ark.

From the Bible, Genesis 8:1-4.



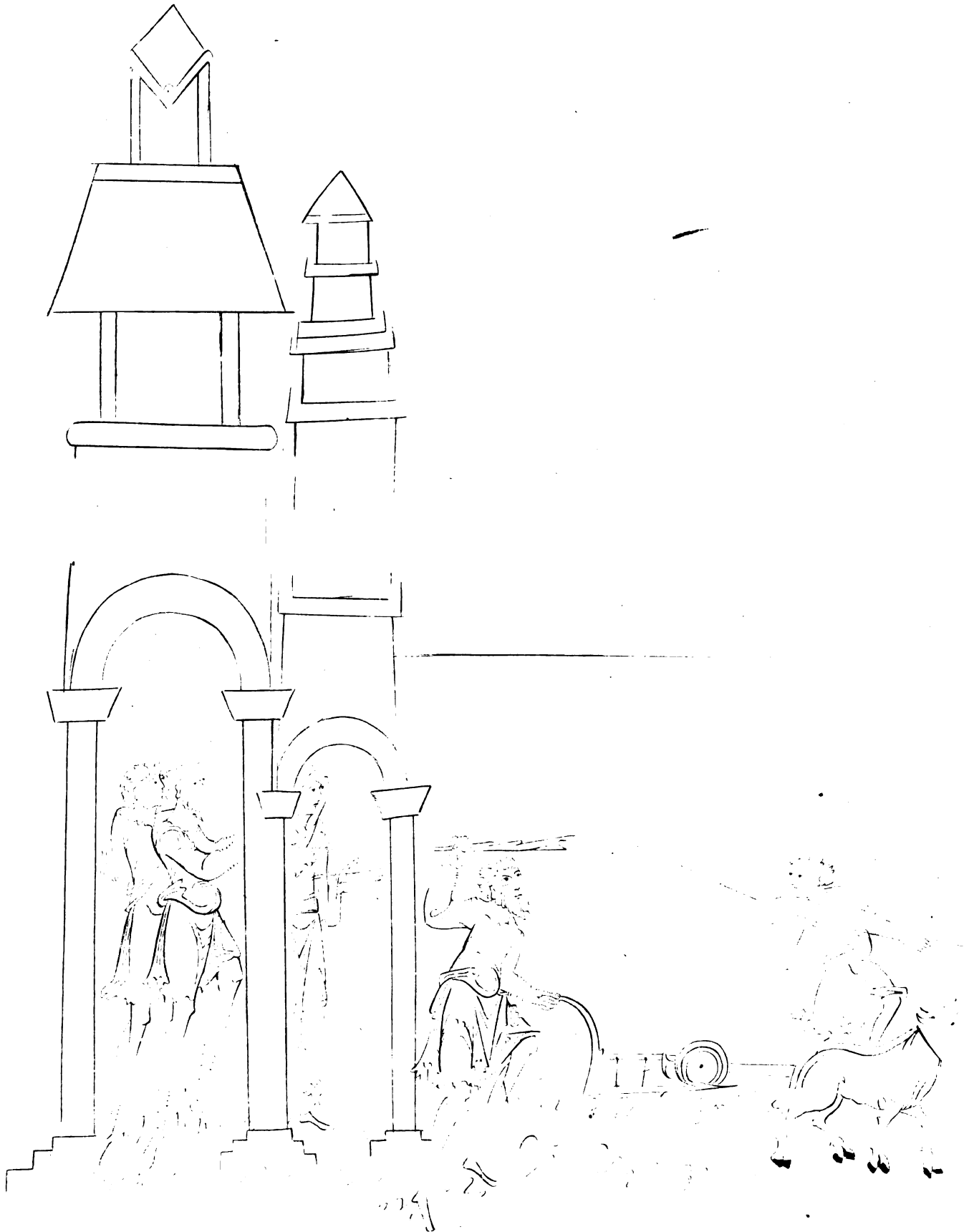
Noah's Sacrifice.

Engraved by the Rev. J. H. Stanger, 1872. From the original in the Library of the British Museum.



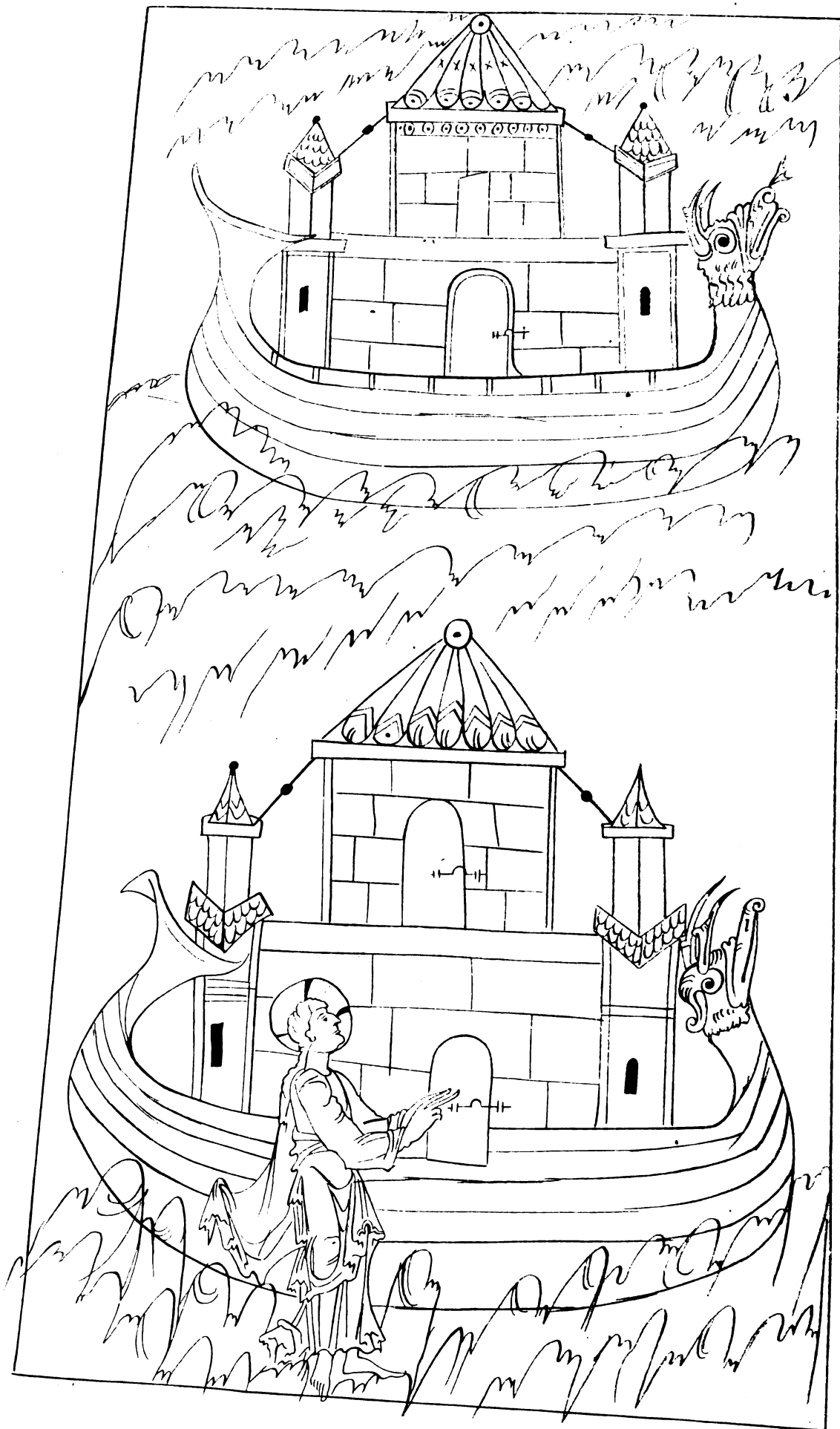
God's Covenant with Noah.

Engraving by J. G. Thompson, 1850.



Noah cultivating the Earth.

A. B. 1874. Engraved by J. H. St. John.



The Ark afloat. God closing the Entrance.

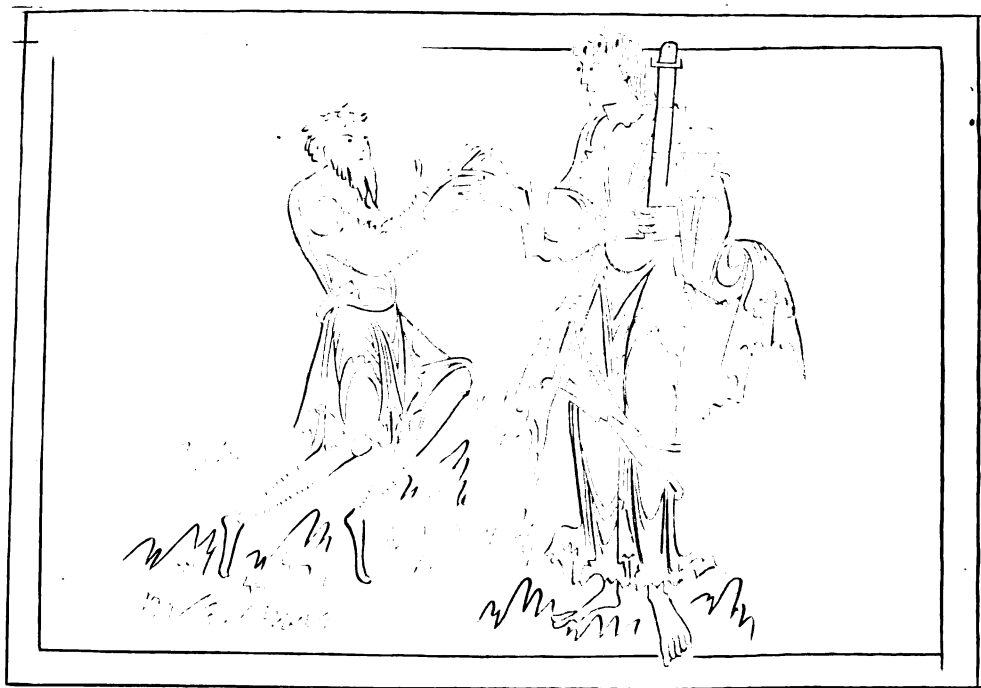


Noah and his family quitting the Ark.



Noah's Sacrifice.

Engraved by the Rev. John G. Thompson, at New York, 1855.



God's Covenant with Noah.

Engraving by the Rev. J. H. Stanger.



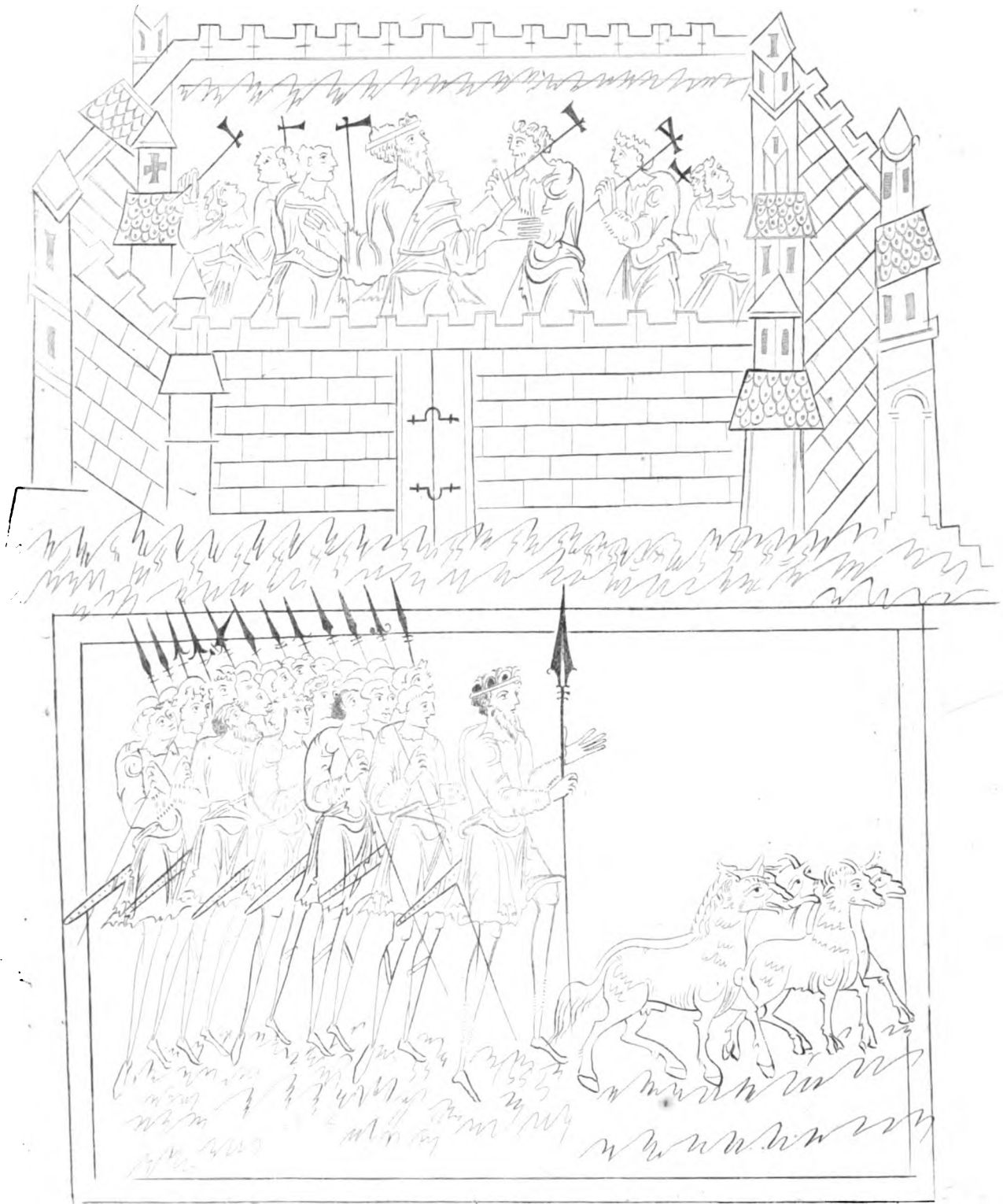
Noah cultivating the Earth.

Engraving by J. G. Schreyer, after the original in the Vatican.

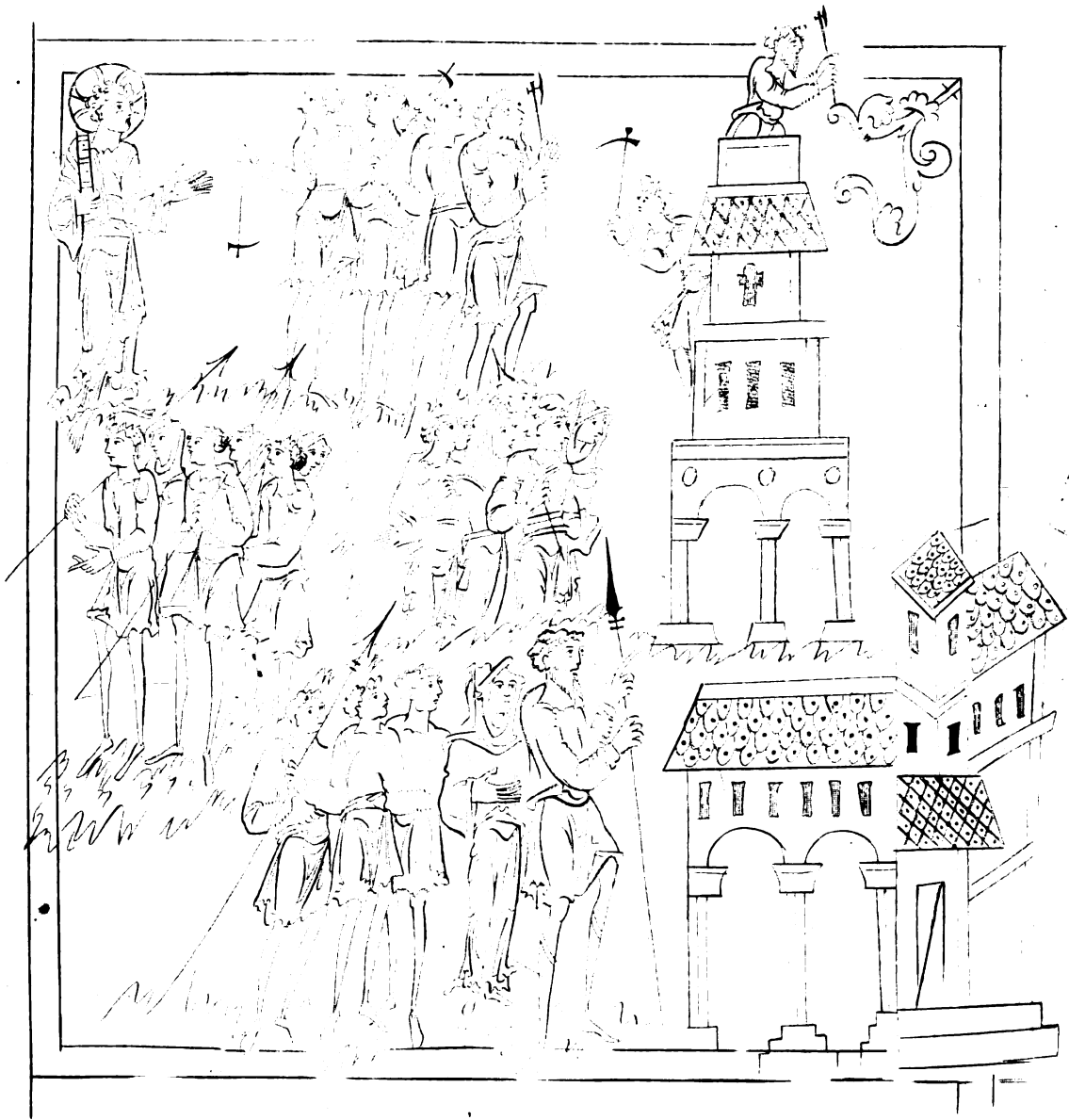


Noah's Death and Burial.

From the MS. of the "Book of the Kings" in the Library of the University of Cambridge.



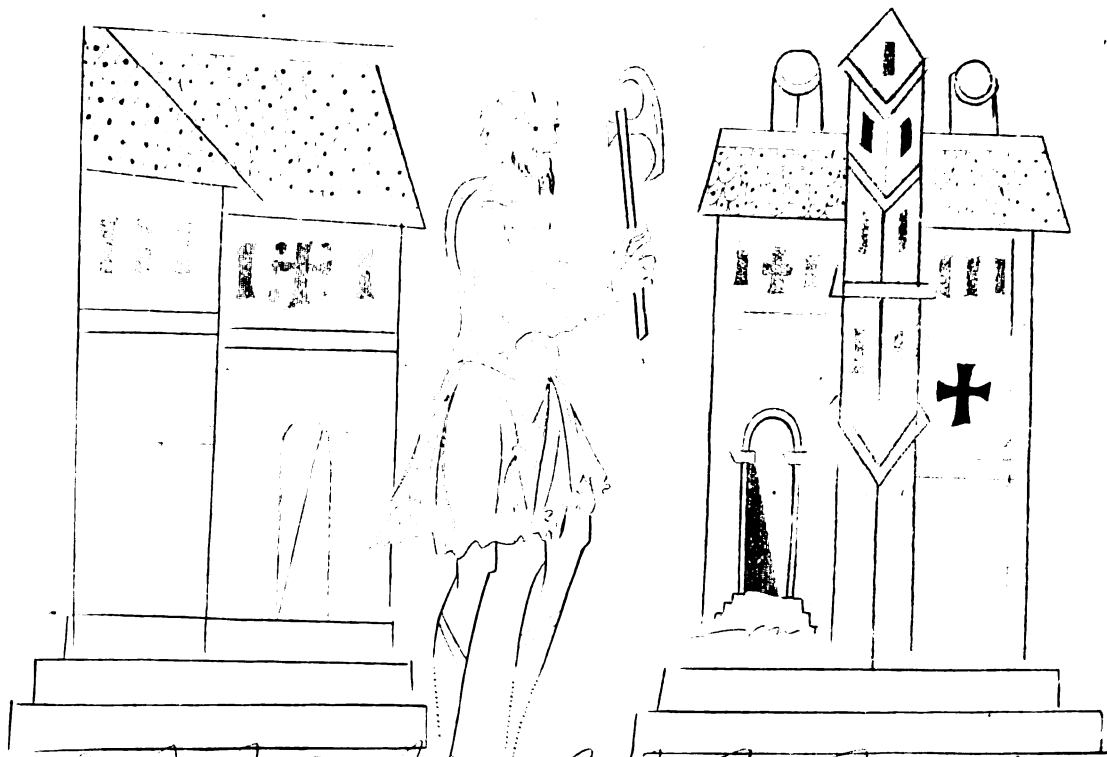
The king and his men.



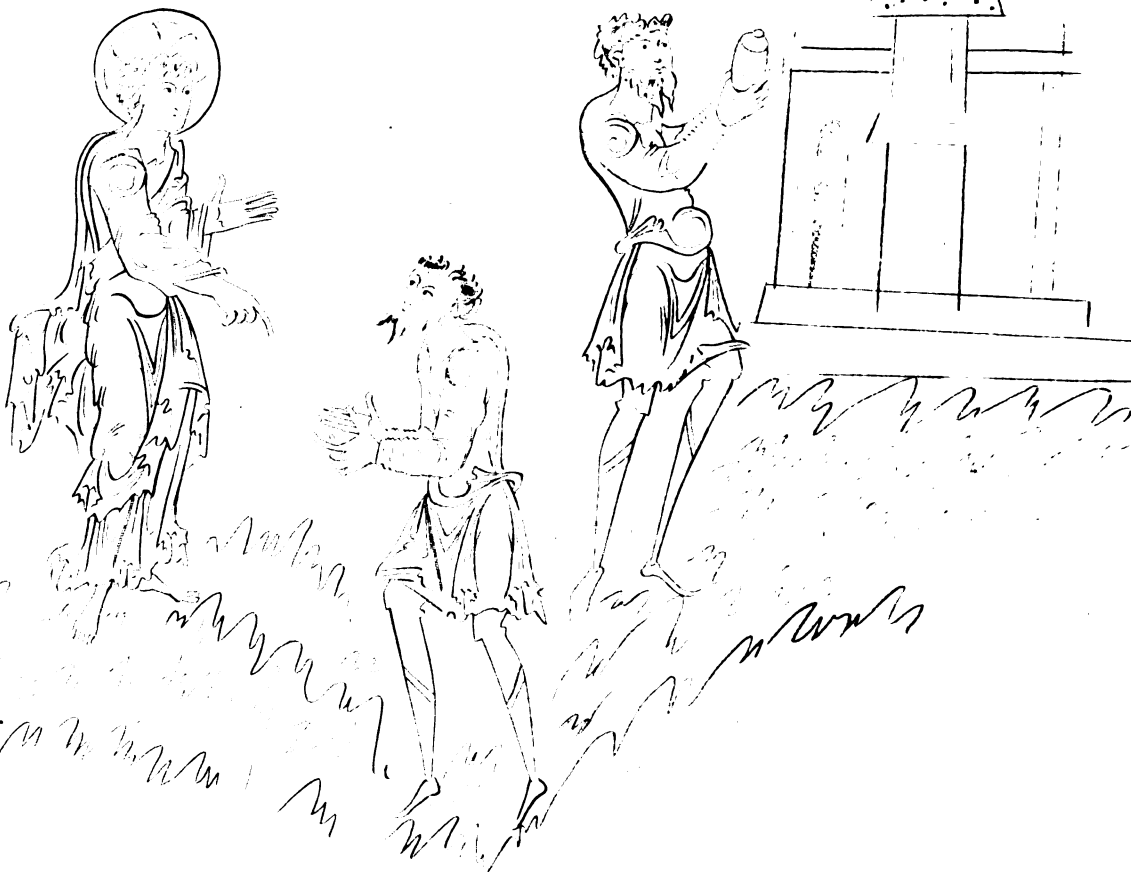
Card Visit to Bayle. The Dispensation.

Manuscript of the Book of the City of Dreadful Night

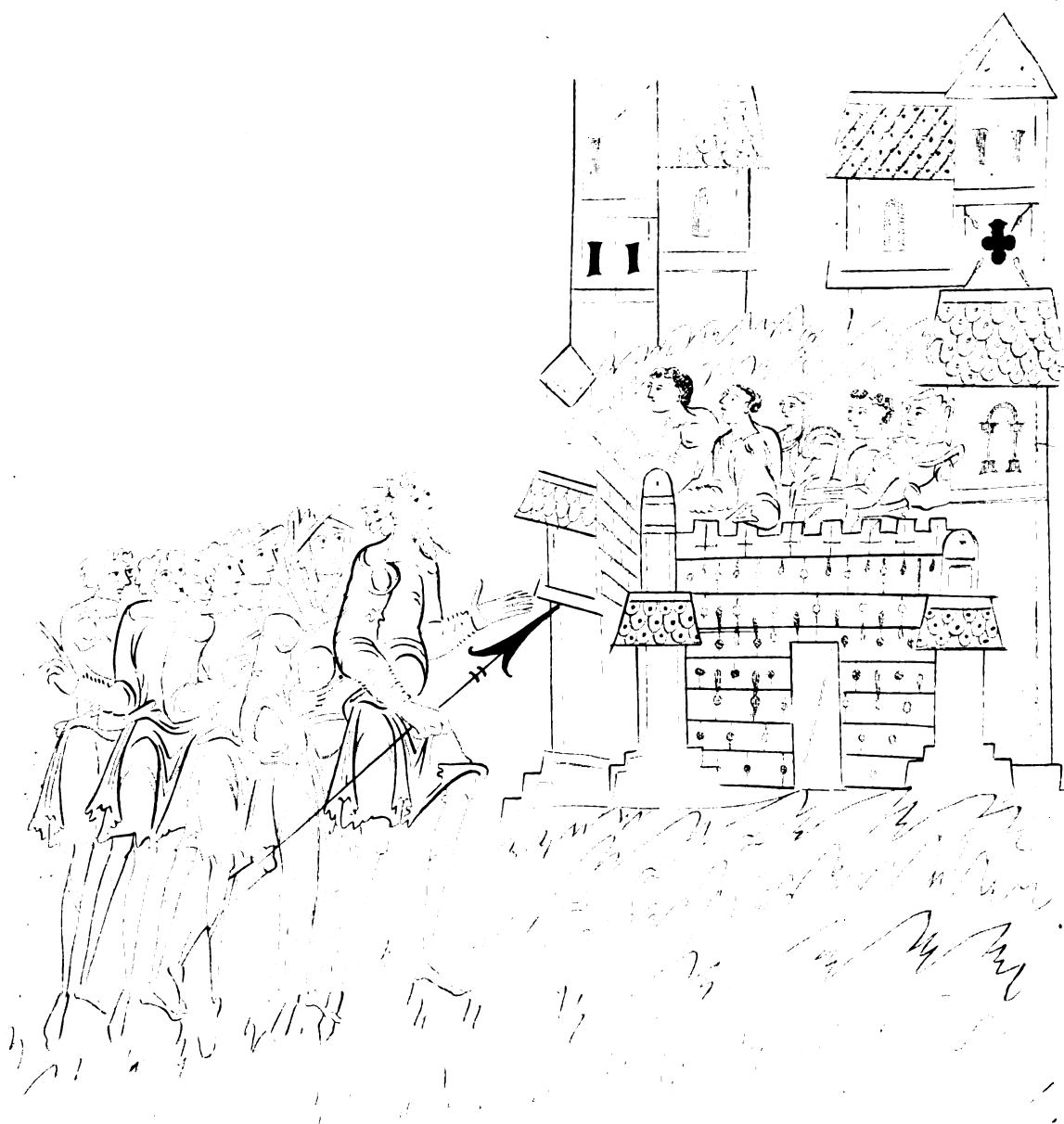




Handwritten text in a cursive script, likely a translation or commentary on the scene above.



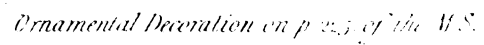
Further Events in Abraham's History.

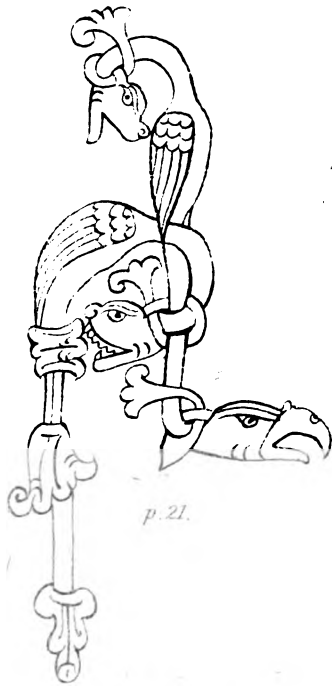


Abraham approaching Egypt.

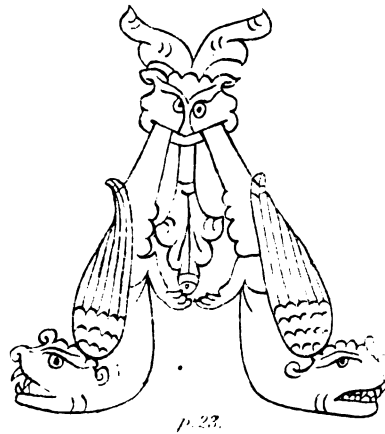


Christiana's Conversion.

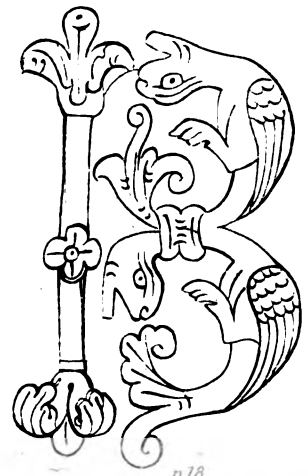




p. 21.



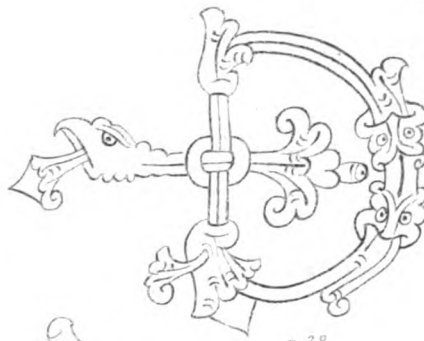
p. 23.



p. 18.



p. 43.



p. 38.



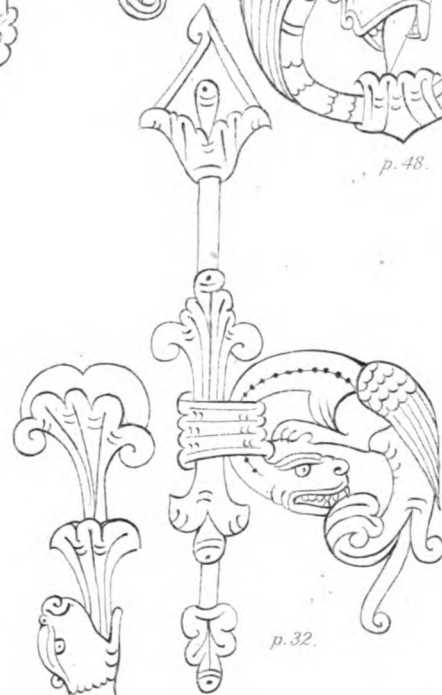
p. 48.



p. 67.



p. 14.



p. 32.



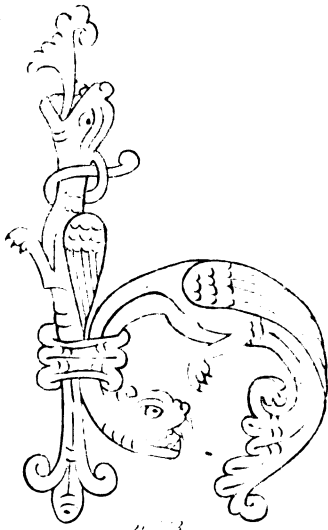
p. 42.



p. 226.



p. 58.



p. 63.



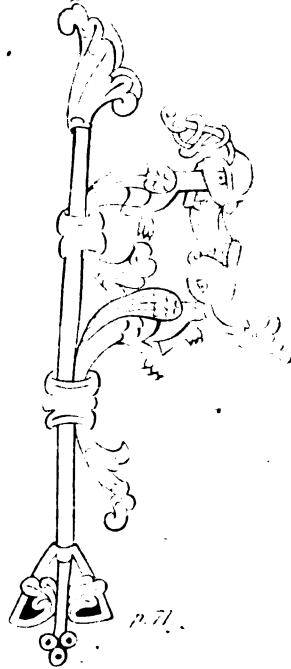
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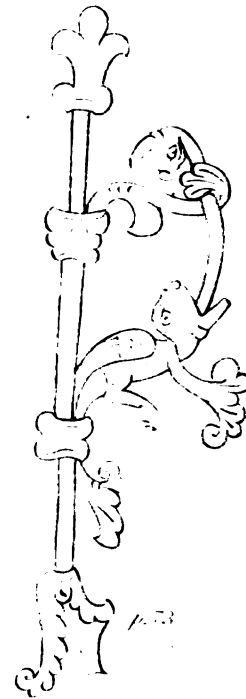
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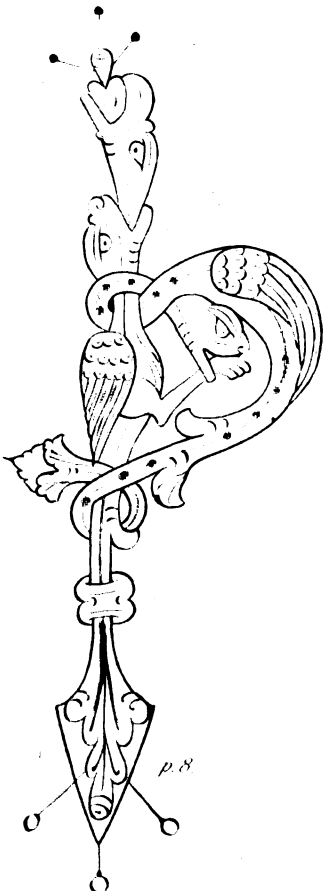
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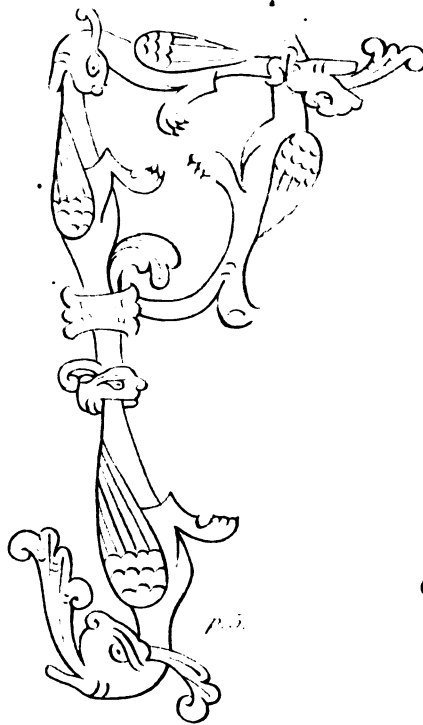
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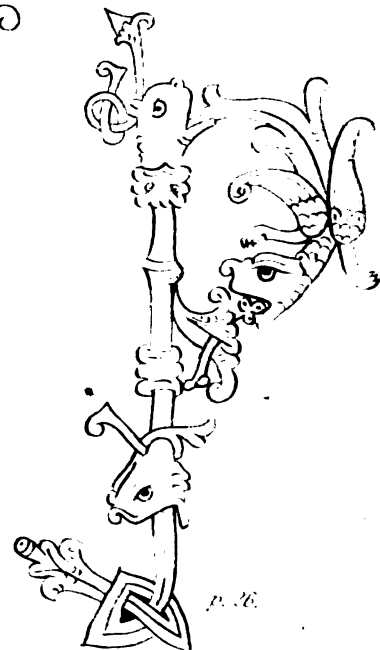
p. 72.



p. 8.



p. 9.



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